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Franz Liszt and the Princess Wittgenstein.—IV.

BY ARTHUR M. ABELL.

It is with feelings of profound regret that we see Liszt depart from Weimar, where he had spent the best thirteen years of his life, from the time he was thirty-seven until he was fifty years old. In spite of the powerful influence that the Princess Wittgenstein exerted upon Liszt, this was the period of his greatest productivity; during these thirteen years he composed his best works, including the "Faust" and "Dante" symphonies; his symphonic poems, as "Les Preludes," "Die Ideale," "Mazeppa" and the two piano concertos, to mention only a few of his best known compositions. During this time the Princess was his constant companion; she had her writing desk placed next to his, and every note was submitted to her for criticism. In the first article of this series I quoted part of a letter in which Liszt stated that the Princess loved noise and display in musical compositions; the trivial and the spectacular appealed to her nature much more strongly than the deep and the poetic. Many of Liszt's compositions have been criticised as glittering, trivial and superficial in parts. It would be interesting to know to what extent he was influenced by the Princess in this particular direction. The following, written by Wagner on the occasion of Liszt's visit to him in October, 1856, throws interesting and significant light on this subject:

"Liszt visited me and at once brought a great deal of musical life into my house. He had finished his 'Faust' and 'Dante' symphonies and it could well be called a miracle to hear him play these scores on the piano. As I was certain that Liszt was convinced of the great impression that his compositions had made on me, I ventured frankly to criticise the close of the 'Dante' symphony. If anything had convinced me of the masterful, poetic power of his invention as a musician, it was the original finale of the 'Faust' symphony, which closed with a tender and poetic reminiscence of Gretchen, all the more impressive because unobtrusive. The finale of the 'Dante' symphony seemed to me to require the same effect, in that Paradise was suggested by the soft and tender entrance of the 'Magnificat.' Great, then, was my astonishment to hear this beautiful suggestion suddenly interrupted by a pompous, plagiarized finale, which was made to represent the 'Domenico.'

"I cried out: 'No, no, not that; away with that! We don't want a pompous Creator. Keep to the soft and noble diminuendo.'

"'You are right,' cried Liszt. 'I said the same thing. But the Princess influenced me to do otherwise. However, it shall be as you suggest.'

"That was all very well," continues Wagner, "but the greater was my sorrow later to learn that not only was the original finale of the 'Dante' retained, but that the close of the 'Faust' symphony, in which the soft and poetic close had especially pleased me, was changed by adding choruses to make it end in a more spectacular manner. Herein, then, was characterized my entire relationship to Liszt as compared with that of his friend, Carolyn Wittgenstein."

Thus we have Liszt's own testimony as to what extent the Princess influenced him against his own better judgment in two of his greatest compositions. It must be remembered that Liszt was an exceedingly chivalrous man, who ordinarily shielded his friend the Princess at all costs, and he probably forgot himself on this occasion in the excitement of playing his compositions to so great an authority as Wagner, and revealed the true situation concerning the Princess' power over him. The fact that Liszt again yielded to the Princess and retained in both works the finale that pleased her, rather than that which Wagner, with his infinitely greater judgment, suggested, illustrates again Liszt's weakness in his attitude toward

the Princess. It is not going too far to assume that the Princess exerted a detrimental influence on many another composition of Liszt.

Meanwhile, in 1861, both Liszt and the Princess Wittgenstein established themselves in Rome, but they no longer lived together. Liszt accepted a position as special music director to the Pope, whose intimate friend he became. During the years of his sojourn in Rome, from 1861 to 1869, he devoted himself to an exhaustive study of the music of the Catholic Church, received holy orders and was practically estranged from his lifework as a composer. When the Grand Duke of Weimar celebrated the dedication of the Wartburg in 1869, after its restoration, he requested Liszt to compose a work for this particular purpose. Thus was Liszt inspired to write his "Holy Elizabeth"—thus was he brought back to the world again, and from 1869 until his death in 1886, he lived alternately at Weimar, Budapest, Rome and Bayreuth.

During all these years he saw comparatively little of the

most gifted women are far removed from the men in point of poetic-dramatic power. The master (Madame Cosima always speaks of Wagner as 'Der Meister') mentions this in a letter to Bülow, in which he says: 'One must not write things to order, even though one is the Princess Wittgenstein.' I realized this again in reading Berlioz's unfortunate libretto. I shuddered when he read it to me, and it made me wish never to see him again, because I could not deceive myself and the world so artificially as would be necessary in order to deceive Berlioz as to how he and I stand. It was too much to see him sitting there groveling over the fate of this absurdity without a name, as if the salvation of the world and his own soul depended upon it. Its text reminds me of Dorn's music to the Nibelungen."

Since the writings of the Princess Wittgenstein which we do possess reveal no great mentality and little real perspicacity, why should it be assumed that her unpublished writings are any better? In conversation the

Princess was very impressive because she possessed a high degree of mental magnetism and because she spoke with great fluency, directness and earnestness of purpose. Malvida von Meysenbug gives us a striking picture of her in her old age at Rome. After commenting on the desolate home in which she lived, Madame von Meysenbug writes:

"However, the unsympathetic surroundings were forgotten as soon as one sat down on one of the many chairs which the Princess always had ready for visitors; for if an edifying conversation on some important theme was not soon begun, then it was surely the fault of the visitor and not of the Princess. She was not beautiful and never had been, and she once laughingly told me that her mother, a beautiful, elegant, worldly lady, was very sad that she should have been born so ugly and that by way of consolation she had said to her that she should patiently wait, for after the resurrection she would be very beautiful. Furthermore, she possessed one of those faces which are really never young and which therefore often grow

more interesting with age. When one spoke with her and the subject of the conversation interested or enthused her, her features became so expressive and enlivened and her eyes shone with such a brilliant fire that one forgot to consider whether she was beautiful or not, for one felt the presence of an extraordinary personality, of an unusual intellect, which did not need external charm in order to fascinate.

"Yet she was not altogether indifferent to that which lent grace to the external appearance, for she dressed for the most part in bright colors. Once, in remarking on my wearing black, she said that she had formerly done so, but later she realized that this could not please God, since he had dressed the earth so beautifully with flowers and all colors; since then she, too, had worn all the colors of spring and summer in her dress. She wore, however, an ugly cap decorated with many colored ribbons. But when she was photographed, which occurred very often, she chose her dress with much care and always in accordance with the time of year. Sometimes she would be photographed in a carriage with her face turned upward as if she were looking for the last star.

"But one gladly forgave her such coquettishness, because of the many advantages which association with her afforded in contrast to the lackaday world. One could not always agree with her, but the conversation never became banal and the controversy, even when zealous and heated on both sides, always remained within the boundaries of friendly intercourse. Her education was universal, and she seemed to be equally at home in every field of knowledge. She had studied Schopenhauer a great deal, and her conversation often touched on him; she



AN EVENING AT VILLA WAHNFRIED.

Grouped around Wagner are Amalie Materna, Madame Cosima with the child Siegfried, Franz von Lenbach, Scaria, Brandt and Levi. In the other group are Hans Richter, turning the pages for Liszt; Betz, Albert Niemann, Jonkowski, Lilli Lehmann.

Princess Wittgenstein. She remained in Rome, where she had become a fanatic in her devotion to Catholicism.

"Separated from her friend for the greater part of the year," writes Madame Cosima, "Carolyn Wittgenstein's manner of living became more and more stilted and eccentric. She scarcely went out into the open air. To Liszt's great sorrow she would not leave the little rooms on the third floor of a dreary street of Rome, where, surrounded by her books, like a learned man devoid of all cheer and comfort, she devoted herself wholly to her work. 'In Rome everything was stolen from me except my manuscripts,' she used jokingly to say. Just as she had sacrificed everything for her love, with unparalleled courage and consistency during the years in Weimar, so she now lived alone in the most severe estheticism. She no longer took any interest in nature and very little in art; she dedicated herself wholly to theology. She is said to have completely mastered Thomas Aquinas' 'Summa Theologiae,' which she considered the culmination point of human wisdom. Among her own books are mentioned 'Die Materie,' 'L'aglie devant la mediance,' 'Die Engel' and 'Von den innerlichen Ursachen des äusseren Verfalles der Kirche.' She gave instructions that the last named work should not be published until long after her death, saying that the Vatican would then realize that she was right.

"Be that as it may, the publication of this book will be looked forward to with interest. What we otherwise possess of the Princess' writings, since her letters, unfortunately, have not been published, is not enough to allow us to judge of the superiority of her mentality. This does not except her participation in Liszt's writings; on the contrary, the poem of the 'Trojans' rather proves that even

was not unjust toward him, yet she opposed his views concerning the will, declaring that man came into this life with absolute freedom to do what he wished, and in so saying she quoted the French axiom, 'Dieu traite l'homme avec reverence.' After quoting this, she declared, with a look of triumphant defiance, 'I would not have desired his present of life if he had not given me liberty.'

"She showed great sympathy for Schopenhauer's delving in Indian wisdom and views; in this branch of learning she considered her own knowledge infallible and she became nearly angry with me when I said that I did not believe that Nirvana meant absolute loss of consciousness, but that I considered it to mean rather the redemption from the world of Sansara and the reunion with Brahma, or with God. This view she rejected absolutely, declaring that oblivion was meant, since existence in the eyes of Indians was a sin and something to be punished. She succeeded as little in convincing me, however, of this as in several other things, particularly religion. Whether she made proselytes, as has been said of her, I do not know, but certain it is that she endeavored to make one of me, and she did so with a zeal and a tenacity which proved to me how dearly she loved me."

Madame von Meysenbug then devotes some four pages to relating how the Princess endeavored to convert her to the Catholic religion, using every possible means, including the personal assistance of the Bishop Mermillod. She did not succeed, as Malvida von Meysenbug had very decided opinions concerning religion, or religions, rather, and she showed the Princess why she never could be convinced that the Catholic Church was the only way to salvation. "I do not need a church made of human hands," she said, "in which to worship my God; I can worship him

his whole creation sings of him in words such as no human mouth has ever spoken."

"No, my dear," replied the Princess, "God manifests



FRANZ LISZT, AGE 28.

himself particularly in the church. If you will get nearer to it, you will experience this yourself."

It was amid such surroundings that the news of Liszt's death was brought to the Princess in 1886. She immediately wrote to his daughter Cosima and reached out her hand to her over his "open grave." With Liszt's death all the spirit seemed to have been taken out of the Princess and her only wish was soon to follow her friend. But little more than six months after his death, on March 8, 1887, she passed away. She was buried in the little German cemetery of the Vatican, and there she rests in the vicinity of St. Peter's Church, and no spot on earth could be more appropriate for the last resting place of one who was devoted to the Catholic Church. She died alone, as she had lived alone the last twenty-five years of her life, far from her family and far from her home. Thus did this strange woman end her earthly course.

In her brochure Madame Cosima gives us a charming picture of Liszt and Wagner and the family life at Villa Wahnfried.

"At last," she writes, "Wagner had attained that which he had so long striven for—a free and genial association with Liszt, in which their great love for each other precluded any misunderstandings or any unpleasantnesses. Wagner always felt it an exalted moment when Liszt came, and on one occasion, in the excess of his joy, he had the whole house illuminated in honor of Liszt, saying as he did so, in a half humorous, half provoked manner, 'Of course, Liszt won't notice that it is for him.' And so it proved, for Liszt, in his simplicity, never thought that it was for himself.

"Once Wagner came with the children and took Liszt away from his work par force and compelled him to assist in dedicating a new hen-house, in which among other feathered creatures, there were two peacocks, presents from the neighbors Wolzogen, which offered the master special joy. The magnificent Newfoundland dogs con-

tributed their share to the daily intercourse and distraction from care, as did the two beautiful, black swans, which the King had given the master. Liszt was called upon to see and enjoy all this. In his honor, too, the whist table was introduced evenings, but it did not do itself much honor, since there was so much joking that the seriousness of the game suffered materially.

"Liszt was often called upon to play, generally something by Bach and Beethoven, and when he had finished the master always remained silent for a long time; then suddenly he would rouse himself and stroke and hug Liszt like a child. This he often did and it seemed to make Liszt very happy.

"Once, after Liszt had been playing, Wagner crept up to him like a dog, saying, 'Franz, one can come to you only on his knees.' There was also no lack of serious conversation. Among other projects, the master communicated to Liszt his plan for founding a school and requested him to remain in Bayreuth for a long time and assist. They jokingly decided that the institution should be called the 'Tempo-Schule.' Liszt witnessed the entire creation of 'Parsifal.' He, who under the influence of the Princess had written his 'Christus' to illustrate the development of the Catholic Church as it appears to us today, received 'Parsifal,' which presents Christianity in all its purity, stripped of every external form, with ecstatic enthusiasm. We will close this chapter of the family life by mentioning the Christmas celebration in Venice, because it was so touching to see grandfather Liszt hurrying through the narrow streets, rushing in and out of shops, seeking presents for his grandchildren."

Liszt retained the impression of these visits to his friend in a composition entitled "Schutzengel." He had the title



HANS VON BUELOW.

outside in the great and glorious church of nature, where he manifests himself in the beauty of every flower, and the songs of the birds, and the golden clouds and where



LISZT IN PRIESTLY ROBES.

page decorated with a picture of the holy family at Wahnfried surrounded by three angels, in which the features of the children, sketched by Paul Joukovsky, could be recognized. This piece he dedicated to his grandchild

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Daniela, daughter of Cosima and Hans von Bülow, her first husband.

Since Liszt spent the happiest years of his old age in Bayreuth, it was but natural that he should be buried there. Every visitor to Bayreuth is familiar with the Liszt Chapel in the cemetery where both Protestants and Catholics are buried. Although he saw little of the Princess Wittgenstein after he left Rome in 1869, they remained to all outward appearances friends to the last. In later years he never referred to Wagner in her presence and Wagner never mentioned her name in Liszt's presence.

Liszt's death occurred on July 31, 1886. Only a few days before he attended a performance of "Tristan." He spoke in warm terms of the conducting of the late Felix Mottl, who made his debut at Bayreuth with that production of the work, and with which Mottl later became so identified.

Concert by Mr. and Mrs. Romeo Frick.

Mr. and Mrs. Romeo Frick will soon make their Berlin debut in a joint concert at Beethoven Hall, when they will be heard in oratorio selections, arias and lieder. As this will be the first appearance of the two artists in concert together in Germany, the event is looked forward to with interest, and their many friends, who have heard them sing together in prominent Berlin salons, prophesy an unalloyed success. Both artists have been working for some time in the Emerich Studio, Mrs. Frick being a pupil of Teresa Emerich and Mr. Frick of Franz Emerich. They will be assisted in this concert by Rappoldi, the violinist, of the Dresden Royal High School. Fritz Lindemann will act as accompanist for the artist couple.

Riheldaffer's Engagements.

During the week of October 2, Grace Hall Riheldaffer, the soprano, appeared at concerts at St. Mary's College in South Bend, Ind.; Notre Dame University, Notre Dame, Ind.; in Van Wert, Ohio; Clarksburg, W. Va., and for the second time this season in Chillicothe, Ohio. October 16, Mrs. Riheldaffer will give a recital in Brownsville, Pa. On account of conflicting dates this popular singer has been obliged to refuse other engagements for autumn concerts.

"Has he any music in his soul?"

"He must have; none ever came out of it."

Busy Season for Eleanor Spencer.

Eleanor Spencer, whose remarkable debut in London last season under Arthur Nikisch won new fame for this gifted young pianist, now is touring Holland. She was heard in a recital at Amsterdam on September 30 and will play further in all the principal cities of the Netherlands. Especially significant among these appearances is her engagement by Hudschenruyter, conductor of the Utrecht Orchestra, to play the seldom heard Beethoven C major



ELEANOR SPENCER.

concerto at the Holland Beethoven Festival to be held at The Hague. As a result of Miss Spencer's recent gratifying success in England with Nikisch, she has been

engaged for a London recital in November. Before Christmas Miss Spencer will give recitals in Hamburg, Frankfurt and Cologne, as well as in Berlin.

Appended are press notices which followed Miss Spencer's appearance with the London Symphony Orchestra, mentioned above, which speak for themselves as to the power and charm which the American pianist revealed on this occasion:

Eleanor Spencer played the solo part in Beethoven's C minor concerto, and the whole was played with excellent finish, a clean, symmetrical touch, and evident grasp of its intellectual qualities.—The Times, London, June 13, 1911.

The first part of the program consisted of . . . and Beethoven's piano concerto in C minor, the solo part of which was played with excellent feeling and charming delicacy of touch by Eleanor Spencer.—Daily Telegraph, June 13, 1911.

Few concerts of the London Symphony Orchestra given during the season that has just closed have surpassed in interest and variety the last on the list given at Queen's Hall last night. Its special attractiveness was due to several causes; Arthur Nikisch was the conductor, a lady pianist made a remarkable debut. Eleanor Spencer, the newcomer, followed with Beethoven's C minor concerto, and at once sprang into favor by the dignity and reposefulness of her style, fluent technique and clear Pugno-like touch.—Standard, June 13, 1911.

Among other individual performances during the past week we must mention that of Eleanor Spencer at the London Symphony Orchestra concert. Her rendering of the solo part of Beethoven's third piano concerto was a very finished one and distinguished by a straightforward simple style of interpretation. Miss Spencer should be heard in the concert room.—Daily Chronicle, June 17, 1911.

This was succeeded by Beethoven's concerto No. 3, the solo part of which was played with a clearness, technical command and acumen by Eleanor Spencer that made prominent the best qualities of the work.—Referee, June 18, 1911.

The soloist, Eleanor Spencer, played with a quiet assurance that contributed conspicuously to the general effect of Herr Nikisch's sympathetic reading.—Morning Post, June 13, 1911.

Eleanor Spencer played the solo part of Beethoven's concerto fluently and with decision. She phrases intelligently and with a nice observation of light and shade.—The Star, June 13, 1911.

Eleanor Spencer was the soloist in Beethoven's piano concerto No. 3. There is a certain personality in her playing. She plays with feeling, but does not exaggerate. She is a sincere exponent. Miss Spencer deserves every encouragement and should have a successful musical career.—The Musical Standard, June 17, 1911.

Eleanor Spencer made a notable debut in Beethoven's C minor concerto.—Daily Express, June 13, 1911.

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HAREWOOD HOUSE, HANOVER SQUARE, W.,
LONDON, England, September 25, 1911

The eighth season of the London Symphony Orchestra will begin October 23. In the regular series of symphony concerts thirteen programs will be given under the following conductors: Sir Edward Elgar, Wassili Safonoff, Herr Mengelberg, Fritz Steinbach, Gustav Doret and Arthur Nikisch. Among the soloists engaged are: Fritz Kreisler, Donald Francis Tovey, Pablo Casals, Tina Lerner, Wesley Weyman, Clara Butt, Jules Wertheim, Adolf Busch, Elena Gerhardt, Paula Hegner and Paderewski. The first program has been constructed as follows:

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Charles M. Clark, baritone, is spending a few weeks in London, coaching a large class of enthusiastic vocalists in the proper methods to pursue in voice production and to obtain the elusive esthetic element in songs that contain the esthetic element. Differentiation is a necessary adjunct in questions of musical taste and the Clark pupils are taught along the lines of realism.

The annual series of eight symphony concerts by the Queen's Hall Orchestra will begin October 21. Four concerts will be given before Christmas and four after. Among the solo artists engaged are: Aino Ackté, Carrefio, Casals, Lillian Blauvelt, Percy Grainger, Mischa Elman, Kreisler, Madame Mysz-Gmeiner and Pugno.

The Covent Garden Opera Syndicate has issued its prospectus for the German season plus the ballet, which will open October 16. The opening night will be devoted to terpsichorean exploitation, and then will come two consecutive cycles of the "Ring," interspersed on alternate



Photo by Dover Street Studios, London.
PERCEVAL ALLEN,
The English soprano.

nights with that which Covent Garden found so box officially palatable during the grand season.

The Quinlan English Opera Company, which opens its season in Liverpool October 2, began dress rehearsals September 15. The repertory to be presented during the eighteen months' tour includes "Carmen," "Faust," "Ma-

dame Butterfly," "Prodigal Son," "Girl of the Golden West," "Valkyrie," "Tales of Hoffmann," "Tannhäuser," "Aida," "Hänsel and Gretel," "Tristan and Isolde" and "Lohengrin." Among the artists engaged are Clarence Whitehill, who will sing the roles of Wotan and Jack Rance in the Puccini work; Allen Hinckley, who will sing the roles of Hunding, Mephistopheles, Hermann in "Tannhäuser," Ramfis in "Aida" and that of the father in the "Prodigal Son"; Lalla Miranda, principal soprano, for the roles of Margherita and Olympia and Antonia in the "Tales of Hoffmann." The principal contralto is Edna Thornton, and the first tenors are John Coates, John Harrison and Franco de Gregorio. The conductors are Cuthbert Hawley and Tullio Voghera.

Mrs. Norman O'Neill will play the piano solo part in a new fantasia for piano and orchestra, by Louis Aubert, one of the modern French composers, at Wednesday's concert, September 27, in the Queen's Hall Orchestra series of promenade concerts.

MacDowell's two piano concertos have figured on the programs of this season's series of Promenade concerts, George Rathbone playing the No. 1, A minor, September 13, and Cecil Baumer the No. 2, D minor, September 28.

Arthur Fagge, conductor of the London Choral Society, has been appointed conductor of the National Sunday League choral and orchestral concerts. A man of broad comprehensive musical ideals and catholicity of taste, he will be an inspiring force in helping to shape the destiny of popular music taste, for the Sunday League concerts are a potent factor in the cultivation of the musical understanding of the masses. The appointment unquestionably places the right man in the right place.

EVELYN KAESMANN.

Later London Chat.

LONDON, England, September 27, 1911.

The announcement of the prospective visit of the London Symphony Orchestra to the United States in the spring of 1912 for a series of concerts to be conducted by Arthur Nikisch has created no little interest in England's musical circles. And that it will mark the beginning of a new era in the history of English orchestras is admitted on all sides. Never before has an all British orchestra visited the United States. Of the one hundred men forming the orchestral personnel ninety-six are native born, and though cosmopolitan in training and possessing in its membership many who have studied abroad in the various schools and under noted teachers, it is, as Thomas Busby, managing director and secretary of the orchestra, said to THE MUSICAL COURIER London representative in a recent interview, "a kind of national pure English breed of orchestra." Enjoying in England a position of the highest artistic and musical prestige, if the London Symphony Orchestra wins success in America, and its achievements in the past encourage it to have no doubts on that question, it will then occupy the unique position of being the only permanent orchestra of the day enjoying an international reputation. "And it is a fact worthy of more than passing notice, especially to your American readers," continued Mr. Busby, "that all our rehearsals are held in the English language. No matter to what nationality the conductor may belong he always directs in the language of the men forming the London Symphony Orchestra."

"To whom is due the inception of our American tour?" "To Professor Nikisch. Last year he was approached here in London by the representative of one of those American syndicates on a proposition for an American tour as conductor. He replied on the spur of the moment that the only inducement to him to consider the proposition at all would be that the London Symphony Orchestra be included in the invitation to tour. This appealed strongly to the American representative; he liked the idea, and after much cabling between here and America satisfactory terms were agreed upon and contracts signed. Many of those American friends of Professor Nikisch had heard the London Symphony Orchestra while traveling over here and the idea of bringing the orchestra over to their own country seemed to strike them just right."

"How long has the orchestra been organized?" "Since 1904, when, on June 9, Dr. Hans Richter conducted the first concert. Many of us had been members of another orchestra, and some of the older players had played under Dr. Richter at the famous Richter concerts. It was after one of our festival engagements that a number of us decided to form a new permanent symphonic orchestra to be known as the London Symphony Orchestra. I was asked to draft out a scheme, and we decided on being co-operative with a board of directors subject to annual election, and I was made one of the managing directors, and we began our concert giving. The first year we had as conductors besides Dr. Richter, Professor Nikisch, Fritz Steinbach, Sir Charles V. Stanford, Dr. Cowen, Mr. Colonne, Sir Edward Elgar and George Henschel. We con-

tinued to carry out this same plan of inviting different conductors for our annual series and since the formation of the society such conductors as those just mentioned, and Wassily Safonoff, Peter Raabe, Mr. Arbos, Max Fiedler, Emil Mlynarski, Sergius Kussewitzky and Herr Müller-Reuter have all contributed to our success. This year we have engaged besides Professor Nikisch, Sir Edward Elgar, Herr Mengelberg, Safonoff, Steinbach and Gustav Doret."

"No, we have not as yet decided on our programs for the American tour, but they will be constructed on the same lines as those for our regular series of London concerts. We have a magnificent library of classic, romantic and modern scores to select from. Yes, we have brought out many new works, both by foreign and native composers, but we pride ourselves more on our ability to interpret the established classics of orchestral music rather than on any desire to propagate the new, though due consideration is always given to new works called to our attention.

"We will sail March 30, 1912, for New York, where we expect to open. Though this will be our first foreign tour, we have visited Paris and Holland, and we make an annual tour of the English Provinces, the orchestra always receiving the most enthusiastic commendation from press and public alike. Before we embark for America we shall make our annual English tour under Nikisch. We always receive a great welcome in all the towns. When we gave our concert in Paris I received President Loubet on behalf of the orchestra, and we were highly complimented by the Parisian press, as likewise in Holland. Here in England we have earned excellent standing. I had the great pleasure of receiving Queen Alexandra in the last year of her reign, also on behalf of the orchestra. Many of our members are musicians in ordinary under royal warrant to the King, and at the recent coronation of his Majesty King George V the musicians engaged were chiefly those of the London Symphony Orchestra, when the individual members were decorated by order of the King, each member receiving a medal. Our men are all accounted virtuosos of their respective instruments. Our 'first chairs' are Arthur W. Payne, principal, and T. Morrison, sub-principal, of the first violins; W. E. Bayres, principal of second violins; A. Hobday, principal viola; B. P. Parker, principal cellist; C. Winterbottom, principal of the double basses; D. S. Wood, first flute; J. Wilcocke, first piccolo; E. Young, first oboe; M. Gomez, first clarinetist; E. F. James, first bassoon; A. Bordsdorf, first horn; J. Solomon, first trumpet; Jesse Stamp, first trombone; H. Barlow, tuba; E. C. Horton, cor anglais; A. Augarde, bass clarinet; J. Groves, contra bassoon; C. Turner, tympani, and Miss Timothy, harpist.

"We are not an old nation as far as our orchestras are concerned, but our traditions as far back as they go—and we are great on tradition, you know—make up in their worth and value for any lack of years. Weber, Mendelssohn and Wagner were not mere names with us; in fact we have imported all the great musicians of history since the founding of our first symphonic orchestra, which was the Philharmonic, and which in turn prepared the way for the popular Crystal Palace concerts under August Nimmis, and then the Richter concerts of a later day. We have had first class tradition to draw our inspiration from. We know America has a famous reputation for her orchestras and orchestral playing, and our men are anxious that the orchestra should win its spurs there. Professor Nikisch says, 'the Americans have but to hear the orchestra to think as I do, that it is one of the finest orchestras in the world.'"

The international musical congress conclave, held in London this spring, came to great grief financially. The September 1 issue of the London Musical Herald states: "Notwithstanding abundant private hospitality, the loss on the congress was £2,000, and the guarantors have been called on to pay 20 per cent. of the £10,000 guaranteed."

Carreño will make her reappearance at Queen's Hall, October 4, after an absence of over two years. Among

other numbers Madame Carreño will play MacDowell's "Keltic" sonata.

The opening of the concert season of 1911-1912 last Saturday, September 23, by the concert given at Queen's



THOMAS R. BUSBY,
Managing Director of London Symphony Orchestra.

Hall by Fritz Kreisler and Harold Bauer, was an auspicious beginning. Both artists were in excellent form and

were enthusiastically received by a large and appreciative audience.

Eleanor Spencer, the American pianist, will give a recital at Bechstein Hall, November 17.

Among the concerts announced for this month are the Bauer, Casals and Kreisler combination concerts, October 3 and 10. Each program contains three trios. For the first concert the Beethoven B flat trio; Schumann's D minor, and Tchaikowsky's A minor; and for the second, Brahms' C minor, Schubert's B flat and Mendelssohn's D minor.

The Philharmonic Society begins its 100th season November 7. The directors have invited the following musicians to compose works in honor of the society's centenary: Sir Alexander Mackenzie, Sir Edward Elgar, Sir Charles Stanford, Sir Frederic Cowen, Dr. Walford Davies, Landon Ronald, Granville Bantock and Edward German. The first concert will be conducted by Adolf Mengelberg, and Sergei Rachmaninoff will be the soloist, playing his new piano concerto, No. 3. The second concert, November 23, Sir Charles Stanford will conduct, and the soloist a boy violinist of nine years, named Sigmund Feuermann, who will play Brahms' violin concerto. The third concert, December 5, Wassily Safonoff will conduct, and Tina Lerner, as soloist, will play the Beethoven concerto in G.

EVELYN KAESMANN.

Bispham in the West.

David Bispham is filling engagements in the West this week. Bookings for the noted baritone have been made in Grand Rapids, La Crosse, Detroit, Chicago, Oxford and Lima, Wheeling and Fairmont, W. Va. Mr. Bispham sings at a concert in Brooklyn, October 26, and Sunday, October 29, is the date set for his annual New York recital at Carnegie Hall. Mr. Bispham's programs for this season are unusually interesting.



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30, RUE MARBOUF (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delma-Heide-Paris,"
PARIS, September 25, 1911.

Quite recently honor was given to M. Paravey which in reality belonged to Léon Carvalho, for his was the idea of the gala for the "Millième de Mignon," perhaps the most appreciated of Ambroise Thomas' works. "What is the music of the future?" "Why, that which will last," said the ever ready Dumas, and "Mignon" is surely of that category. Carvalho in his time did his utmost to secure a success for the author of "Mignon" and "Hamlet." Having obtained an authorization from the Ministère des Beaux-Arts, he put into execution his project for the gala in honor of Ambroise Thomas, at that time exactly eighty-five years old. The "Millième de Mignon" included scenes from "Hamlet," "Caid," "Raymond," "Psyche." Conservatoire pupils, Opéra dancers, the innumerable artists, impersonating important roles in Thomas' works—all were pressed into service, and the Government added its quota to the general success in according the Cross of the Légion d'Honneur to the French musician whose popularity had become universal. Ambroise Thomas himself on that memorable gala night was in President Carnot's box. As he left a tall, graceful woman stepped toward him, tendering lovely flowers for his acceptance while murmuring the simple phrase "I am Ophélia." Carvalho had begged Ophélia's presence, and Christine Nilsson, the inimitable Ophélia, had responded to the call and herself offered "rosemary, that's for remembrance," to him whose centenary we are hastening worthily to celebrate.

Christiaan Kriens, a first violinist of the New York Philharmonic Society, who has written a considerable number of works for orchestra, an oratorio, much cham-

ber music, albums of songs, etc., has been passing his vacation-holiday in Europe, where some of the noted orchestras at Berlin, Holland, Belgium and Paris included compositions of his in their programs. The Touche Orchestra, of this city, on September 16 played for the first time at its concerts an orchestral suite by Christiaan Kriens entitled "En Hollande" in four characteristic parts. Mr. Kriens has now returned to New York.

The Trio Kellert (three brothers, Michael, Raphael and Charles), who have been summering at Vesenaz, near Geneva, are closing their holiday season in Switzerland with a concert on September 30, at the Salle of the Geneva Conservatoire, their program embracing:

Trio, op. 99, en si bémol.....Schubert
Sonate pour violoncelle et piano.....Locatelli
Sonate, op. 47 (dédiée à Kreutzer), pour piano et violon.....Beethoven
Trio, op. 3.....W. Bastard

The distinguishing feature of this trio club is the perfect ensemble playing, the absolute family likeness and oneness of idea pervading all its work, making it a perfect whole. During the winter, from November to March,



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the Kellerts will be heard at all the Suisse Philharmonic Societies of Bâle, Zürich, Neuchâtel, Winterthur, St. Gallen, Bern, Lucerne, Lausanne, Vevey, Montreux and Geneva.

At a recent soirée musicale of the Lyceum Club Augette Forêt (of New York and Paris) was heard to advantage in a recital program of eighteenth century "bergerettes" and chansons de la "Fleur-de-Lys" by Botrel—sets of pretty, dainty music.

Germaine Schnitzer has been passing her summer in the cooler breezes of the Semmering, near Vienna, preparing

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programs for an extended recital tournee through Germany, Austria-Hungary, Roumania, Russia, France and England. The following season, 1912-13, Mlle. Schnitzer will concertize for the third time in America.

Louise Gérard-Thiers, the well known singing teacher of New York, after spending a part of her holiday in the study of German at Berlin, came to Paris for the remainder of a pleasant trip abroad. In Paris Madame Gérard-Thiers dedicated all her spare moments to the discovery of new repertory material for herself and her numerous pupils.

Arthur M. Abell, Berlin representative of THE MUSICAL COURIER, and Mrs. Abell, have been spending a pleasant week in the "Ville Lumière."

Lolita Gainsborg, a young and very promising piano pupil of Edward Morris Bowman, New York, was heard here in private audition. Miss Gainsborg gave evidence of a broad and thorough foundation, on which her teacher and herself may continue to build and erect a fine superstructure of artistic eminence. The young girl is talented and has been well prepared by her teacher to continue up and onward; already her technic is excellent, her musical sense awakened, and her repertory fairly large.

Henry Houssaye, member of the Académie Française, honorary president of the Société des Gens de Lettres, and president of the Société des Etudes Grecques and of L'Association des Ecrivains Militaires, has just passed away at his home in the Avenue Victor Hugo. Born in Paris, February, 1848, he early decided upon a literary career. In 1867 he published a study of Greek art, "Apelles." After the events of 1870, in which he distinguished himself, he published a "Histoire d'Alcibiade et de la République Athénienne, depuis la mort de Périclès jusqu'à l'avènement des trente tyrans," a work awarded a prize by the Académie. His writings obtained great success; those upon the end of the First Empire won him election as member of the Académie Française.

DELMA-HEIDE.

BADEN BADEN.

BADEN BADEN, September 25, 1911.

There are so many musical people in and near Baden Baden that music must be heard to satisfy them. The cyclis this year was on an eclectic scale, although there is a very pronounced Brahms cult here. We had Hempel in Rossini's firecracker "Barber of Seville"; that was on September 5. Heins conducted as if it were a Mozart opera and it is a fair copy.

Then came Nikisch, who conducted among other works the fifth Tchaikowsky symphony and not a seat was there to be found; not even an empty seat. "Tristan Vorspiel and Liebestod" and the "Meistersinger" Vorspiel filled in the rest of the program. When the concert was over Nikisch presented the check of his honorarium to the Orchestra Pension Fund, and would not take a pfennig, paying his own expenses. How is that?

Next concert we had Fritz Kreisler. After he had played the Bruch G minor concerto, the shouting and applauding seemed never to end and then he played the Wieniawski "Airs Russes." Such tone wealth out of a small music body like a violin, such command of a perfect, inviolate technic, and such purity of intonation, and all these with a lyricism as if some one were really singing in a violin voice! What he told us all with the Bruch concerto, musically, cannot be transferred to writing; that requires the personal presence. Kreisler is a figure in violin history and his name is fixed in the high role of the violin legend.

PERI.

Lilla Ormond Begins Season in Canada

Lilla Ormond, the American mezzo-soprano, opened her season in Montreal, Canada, October 2. This week Miss Ormond sings at the music festival in Bangor, Me., and next week at the music festival in Portland. October 31 she is to be the soloist with the Boston Symphony Orchestra in New Bedford, Mass., and she has two other appearances with the Boston Symphony. November 4 Miss Ormond will sing for the Mozart Club at the Hotel Astor, New York; November 5 she sings at the New York Hippodrome in one of the series of Sunday night concerts under the management of R. E. Johnston.

Miss Ormond goes to the Middle West for some other November concerts, and in December she returns to New York to sing for the Rubinstein Club at the Waldorf-Astoria, and at a concert at the Hotel Plaza. In February Miss Ormond goes South to sing in several cities.

"All I regret 'bout the change in the season," said the Billville man, "is that I can't kill rattlesnakes to furnish rattles for the babies, an' that I can't catch mockin' birds an' sell 'em for a song!"—Atlanta Constitution.

MUSIC IN MEMPHIS.

MEMPHIS, TENN., October 4, 1911.

Last Thursday afternoon, 4 to 6 o'clock, visiting chairmen to the Tri-State Fair were guests of honor at a musicale and reception held in the Young Men's Christian Association home on Madison avenue. The entertainment was planned by the Memphis Symphony Orchestra, Nineteenth Century Club and the Y. M. C. A., and some of the best talent in the city as well as representative musicians from Mississippi took part on the program. There were many representative women from Mississippi, Tennessee and Arkansas present and those taking part in the afternoon's entertainment were: Paul Stalls, pianist; Miss Wells, of Cleveland, Miss., vocalist; Mrs. Winston, of Mississippi, at the piano; Rosalind Kline, violinist, with Mr. Gerbig at the piano; Miss Boyd, vocalist; Angelo Cortese, harpist; Memphis Symphony Mandolin Club, George Arnold, conductor; Mrs. O. H. Mueller, vocal selection, Ella Jean Johnson at the piano; Joseph Hinkle, violin, and the John R. Pepper Y. M. C. A. Band. Being Mississippi Day at the fair the following ladies from that State were invited to assist in receiving: Miss Hall, of Houston; Mrs. Featherston, of Senatobia; Mrs. W. H. Price, of Carrollton; Mrs. J. P. Jones, of Belen; Mrs. John Mitchell, of Tupelo; Mrs. O. H. Johnson, of Friars Point, Miss.; Mrs. J. T. Nickle, of Tutwiler, and Mrs. J. E. Edens, of Okalona. The next of the series of musical receptions planned by the symphony orchestra was given Monday at the Nineteenth Century Club, complimentary to Tennessee and Arkansas chairmen.

The Beethoven Club entertained informally Wednesday afternoon in the Woman's Building at the Tri-State Fair, when Mrs. Ben Parker, president, had receiving with her Mrs. E. T. Tobey, Mrs. Richard Reese, Mrs. W. J. Gillilan, Mrs. W. M. Clemmens, Mrs. Charles Miller and Mayme McRea.

One of the pleasing and entertaining features at the Tri-State Fair is Professor White's Municipal Band. Two programs are given daily and an excellent class of music is well presented.

The Y. M. C. A. Symphony Club, organized within the past two months under the direction of Prof. George Arnold, has appeared several times recently before musical audiences and met with hearty approval of the critics. The club's rendition of Schubert's "Serenade" at the musicale given by the Memphis Symphony Orchestra Association this week clearly demonstrated its claim to a place on a first class program.

Angelo Cortese, harpist of unusual ability, has recently come to make his home in Memphis after studying under French masters. Mr. Cortese has appeared on several artist programs during the past week and has already made for himself a place in musical circles. Mr. Cortese will be connected with the Southern Conservatory of Music.

Lillian Wallace, a talented young musician of this city, has been appointed choirmaster and organist of St. Peter's Catholic Church, to succeed Walter W. Boutelle, who has been in charge of the music at St. Peter's during the past year.

Wilbur B. Hazard has opened a studio of voice culture in the Woman's Building. Mr. Hazard is a young man of sterling qualities with a lyric tenor voice and has been doing excellent work in this city during the past seasons.

NOLA NANCE OLIVER.

Ludwig Hess Off for Mexico.

Ludwig Hess, the German tenor, is destined to see much of the New World before he makes his New York debut next month. Arriving in this country in June to sing at the National Sängerfest in Milwaukee and later at the Sängerfest in Seattle, and other concerts in the West, the singer reached the metropolis last week, only to learn that he was wanted in Mexico. The demands were so pressing that Mr. Hess decided within a few hours to accept the engagement, and at once passage was secured for him on the steamer Morro Castle, which sailed from New York Thursday of last week, via Cuba and Vera Cruz. In the meanwhile they are preparing to give this noted artist a hearty welcome when he reaches City of Mexico. He is to be the leading soloist at the first concert of the Gran Orquesta Sinfonica Beethoven (Great Beethoven Orchestra). The concert takes place October 22 (Liszt's birthday). Besides the concert, Mr. Hess will give two recitals in City of Mexico and then hurry on to Indianapolis, where he is to sing the first week in November. After the Indianapolis engagement Mr. Hess returns to New York for his first appearance in this city.

MacDowell Chorus Voice Trials.

The MacDowell Chorus, of New York, will hold supplementary voice trials Saturday, October 14, and Sunday,

October 15, at the rooms of the society, 108 West Fifty-fifth street. The hours for Saturday are from 3 to 6 o'clock in the afternoon and in the evening from 7:30 to 10 o'clock. The Sunday hearings will be from 3 to 6 o'clock in the afternoon. Rehearsals of Liszt's "St. Elizabeth" will begin October 16.

MUSIC IN LAFAYETTE.

LAFAYETTE, IND., October 2, 1911.

Lena M. Baer, director of the Lafayette Conservatory of Music, has arranged an artist concert course for the season of 1911-12. Four concerts will be given at the Victoria Theater. Hugo Kortschak, violinist, assisted by Miss Pollander, pianist, will appear Wednesday evening, October 11; Lucille Tewksbury, December 12; Erwin J. Feldes, baritone, January 10; Alfred Calzin, pianist, February 6.

Mary E. Bruce, of this city, recently a member of the faculty of the Weidner Institute in Mulberry, assumed her duties as instructor of voice culture and dramatic art.

An oratorio society has been organized and much interest is being manifested. Ferdinand Schaefer has been engaged as conductor. A music committee, composed of Mary E. Bruce, Christian F. Martens, Mrs. W. H. Upjohn and Samuel Zook, will assist Mr. Schaefer in planning for the work. Rena M. Rice, director of public school music, will have charge of the public school chorus for the May festival. Alma E. Crowden will act as accompanist of the Oratorio Society. Olive E. Dosh is secretary and treasurer, William Pauley is the librarian. Social committee—Mrs. Isaac Born, Maybel Duryea, Mrs. E. S. Ferry, Anna Callahan, Mrs. William Pauley, Nina Hammond, Ednah Shook and Zoa Wood. The society will be ready for work by the 1st of November.

Arrangements have been completed by the Purdue committee for the concert and lecture course to be given at Fowler Hall this fall and winter. The musical numbers are exceptionally attractive this year. Agnes Kimball, Nevada Van der Veer and Reed Miller are included among those who will open the course on October 17. The Bala-laika Orchestra comes November 14. The Rev. Samuel M. Crothers lectures on December 9. The Rev. Mr. Crothers is known to many by his books and contributions to the Atlantic Monthly. Beatrice Forbes-Robinson appears January 15 in a dramatic lecture. Alfred Tennyson

Dickens will appear on March 4. Frank Alva Parson will close the season March 19.

The Lafayette Conservatory of Music reopened the second week in September with increased enrollment over that of last year. Olive A. Dosh, of the Peabody Conservatory, Baltimore, is a new instructor in the violin department, of which Ferdinand Schaefer is the head. Christian F. Martens, of Indianapolis, who has had charge of the voice department for the past three years, has returned from a much enjoyed rest at West Baden. The Faeltens System, added to the conservatory course during the Summer School, has been most successful and the class work for the fall term has begun with an interesting list of students.

LENA M. BAER.

Harold Bauer Won Munich Public.

Harold Bauer completely won the Munich public when he last played in that city. All of the critical opinions of the pianist agreed as to his great art. The following lines are from three of the papers:

Likewise, the Parisian pianist, Harold Bauer, whom we, so far as we can recall, heard for the first time. We formed his acquaintance gladly. His piano technique is phenomenal, carrying with it the superb artistic understanding which succeeded in presenting his admirable qualities to the Munich public.—Münchener Tageblatt.

The pianist, Harold Bauer, from Paris, proved himself equally eminent as a technician, while his thorough and profound artistic delivery captivated us.—Münchener Neueste Nachrichten.

From the distance we beheld in Harold Bauer a performer of surpassing distinction; every number received an interesting, individual and varied presentation.—Münchener Zeitung.

George Harris, Jr., Booked for Liszt Concert.

George Harris, Jr., the young tenor, has been booked to sing with the New York Symphony Orchestra, October 25, in a performance of Liszt's "Faust" symphony. This is to be one of the many concerts in New York planned to commemorate the hundredth anniversary of the birth of Franz Liszt. The "Faust" symphony requires in addition to the orchestra, a tenor soloist and a male chorus. The symphony was dedicated to Hector Berlioz.

Mr. Harris has spent a profitable summer. He sang at several concerts in his native New England. The Harris recital programs are sufficient to stamp his status as a singer. When a young American accomplishes what Mr. Harris has done, his countrymen are justified in shouting "bravo."

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SAN FRANCISCO, Cal., September 20, 1911.

A musical comedy now running at the Savoy is of great interest to local people, not only because its author, Walter de Leon, is a San Francisco boy, but also because the scene and plot deal with the University of California. This is its second season in San Francisco, having had a four months' run in Los Angeles in the meantime. The plot is clean and wholesome, the music simple and tuneful, and the fun and interest never flag throughout.

The play given by the Bohemian Club this year is known as "The Green Knight." The book is by Porter Garnett and the music by Edward C. Stricklen. It was given first at the club's Bohemian grove of giant redwood trees on the Russian River, Sonoma County, Cal., and later given publicly at the Central Theater. The play is symbolical in character and the music is said to give it a most suitable setting.

Grace Davis-Northrup, soprano, has gone to New York to remain for a considerable period. As a farewell concert she gave the following program at Ebell Hall, Oakland, on September 7, with Uda Waldrop as accompanist: (a) "Lusinghe piu care" (Handel), (b) "Intorno al idolo mio" (Cesti), (c) "Dove sono" (Figaro) (Mozart); (a) "Die Mainacht" (Brahms), (b) "Sonntag" (Brahms), (c) "Nachgang" (von Fielitz), (d) "Pastoral" (Bizet), (e) "L'oiseau s'envole la bas" (Masse), (f) "Bonjour Suzon" (Thome); "Depuis le jour" (Louise) (Charpentier); (a) "Shepherd Thy Demeanor Vary" (arranged by Lane Wilson), (b) "Hindu Slumber Song" (Ware), (c) "The Shepherd" (La Forge), (d) "Sing, Break Into Song" (Mallinson), (e) "Lullaby of the Poor" (Moussorgsky), (f) "Hopak" (Moussorgsky).

Warren D. Allen, the pianist, will give a recital tonight in Berkeley at the High School Auditorium. There is every reason to expect a good attendance. His program will be as follows: Sonata, op. 5, in F minor, Brahms; polonaise in E flat minor, etude in octaves, op. 25, No. 10, Chopin; "Scenes From Childhood": From Foreign Parts, Curious Story, Blindman's Buff, Entreating Child, Complete Happiness, Important Event, Träumerei, By the Fire-side, On the Rocking-Horse, Almost too Serious, Frightening, Child Falling Asleep, The Poet Speaks, Schumann; chromatic fantasia and fugue, Bach; "The Wind," C. V. Alkan; "Clair de Lune Minstrels," Debussy; "Du bist die Ruh," Schubert-Liszt; polonaise in E major, Liszt.

Nellie Widman Blow, contralto, gave a successful concert for the benefit of the Woman's Suffrage League at the St. Francis Hotel on September 5.

Mabel Riegelman, soprano, gave the second concert during her vacation at home this summer at the Columbia Theater on September 17.

Another pianist recently returned from Europe, where she studied with Lhevine and Bauer, is Ada Clement, who gave an excellent program last night at Century Hall. The last number is a novelty, never before given in California. In this Miss Clement had the assistance of piano and sextet of strings. Her program follows: F sharp minor sonata, Schumann; D minor organ toccata and fugue, Bach-Reger; G minor rhapsody, Brahms; E major etude, op. 10, C sharp minor scherzo, Chopin; concert etude ("Walde-rauschen"), Liszt; symphonic variations, first time in California, César Franck; orchestral accompaniment of piano and sextet of strings.

EVA NAYNE PROVOST

Queen Alexandra and the late King Edward. The appearances in England before royalty were arranged through the influence of the King of Denmark.

Reumert has received many honors. He is a Knight of the Order of Dannebrog, a distinction conferred only upon those who hold exalted rank in the estimation of the Danish King.

MUSIC IN BUFFALO.

BUFFALO, N. Y., September 30, 1911.

The first concert of the season in Buffalo will be given by Geraldine Farrar, Edmond Clement and Frank La Forge, pianist, at Convention Hall, Monday evening, October 9.

Wilfrid Laurier Morrison, the boy soprano, was heard in Buffalo last week at the Star Theater in the performances of "Dr. De Luxe," with Ralph Herz in the title role. Master Morrison is named after the Canadian Premier.

Dame Fashion has held sway at Convention Hall lately, her sponsors being the leading modistes of this city. Crowds have thronged the hall not only to examine exhibits, but to listen to the fine musical programs arranged by Wilbur S. Lake. Throughout the week favorite compositions have been admirably played. Mrs. Lake has a beautiful stage presence and contributed her share of musical selections, including "Non Torno" (Mattei), "Good

another Buffalo girl, pupil of Sikeaz, has recently returned from Munich and is delighting her many friends with her skill as a pianist. Although home only about six weeks she has secured a large class of pupils.

At a musical-literary entertainment given recently in the parish house of the Church of the Good Shepherd, Mrs. F. D. Gardner delighted her listeners by her interpretation of Nevin's "O That We Two Were Maying" and Reichardt's "In the Time of Roses." Other singers were Mrs. Kendrick, Miss Hinckley and Mr. Skinner. Mrs. Cosby gave some fine recitations.

VIRGINIA KEENE.

Max Pauer Praised by Press.

Wherever Max Pauer, the renowned pianist, is heard in Germany, whether in Berlin, Leipsic, Dresden, Hanover, Stuttgart, Munich, Karlsruhe, Graz or other cities too numerous to mention where he is greeted by the public with ever growing enthusiasm, the critics unite in sounding his praise as revealed in the following encomiums from Dresden and Berlin:

Professor Max Pauer visits Dresden regularly since some few years and affords, in so doing, an exceptional treat to those who know him and are present at his recital. The entire Dresden critics have each time numbered him among the few of the very great, without a single dissenting voice.—Dresdner Zeitung, Dresden.

An interesting, rounded, at times almost gigantic, artistic personality confronts the audience! Let us be thankful that we possess so purely Teutonic an artist, in whom powerful and metallic manliness is united to a deep, clear and delicate profundity of feeling, entirely free from effeminacy, and yet capable of dainty discrimination. The singing, fine pianissimo, clearly distinguishable even at the borderline of sound, in Schumann's F sharp minor sonata and Beethoven's wondrous op. 111, the forceful etching and yet sweet emanations of feeling in the rendering of Bach's Italian concerto, the masterly interpretation of the sonata and the glorious manner in which its innermost nature was reproduced—in all this it would be difficult to rival Max Pauer today. I, certainly, know very few who could be compared to Pauer where accuracy and breadth of conception are concerned.—Allgemeine Musikzeitung, November 6, 1907.

Professor Max Pauer is a connoisseur in setting together a program, for he gave us Brahms' wildly romantic, passionate F sharp minor sonata, op. 2; Schubert's sonata in A, Scharwenka's variations in D minor, Stephan Heller's preludes, op. 81, and two Paganini studies by Liszt, setting out all this in crystalline purity and marvelous technic. Many of his colleagues might well take this master-musician as an example to them in many respects.—Lokal-Anzeiger, Berlin.

MUSICAL HOUSTON.

HOUSTON, Tex., September 20, 1911.

Hn. Hufmaster, director of the Houston Quartet Society, has returned from a delightful vacation. He has added to his many musical duties the charge of one of the largest organs of Galveston.

Mrs. Robert Cox, director of the Treble Clef Club, will return to Houston about November 1. Dr. and Mrs. Cox have spent a restful summer in Maine.

Manie Rouse, who is in Europe, will not return until December 1.

Katherine Allan Lively, the pianist, opens her studios in Houston October 2, after a summer spent at Highland Park, Ill., enjoying the orchestral season at Ravinia Park near by.

Mr. MacGee, director of the First Presbyterian Church and teacher of voice, will resume his duties in October.

Nikolai Sokoloff, who aroused so much enthusiasm in his splendid work as concertmeister and soloist of the Russian Symphony Orchestra, will be heard in concert, together with Katherine Allan Lively, pianist, in November.

K. L.

MUSIC IN BEAUMONT.

BEAUMONT, Tex., September 20, 1911.

The season formally opens here in October with the engagement of the United States Marine Band of Washington, under the management of L. Hincho, who has successfully handled concerts in Beaumont for the past few years.

Natali Scholow, the Russian violinist, will appear in joint recital with the Texas pianist, Katherine Allan Lively, early in November.

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Bye" (Tosti), "Softly Sings the Voice of Evening" (Weber). Each evening other singers appeared, including George E. Troup, tenor, and William S. Jarrett, baritone, both members of the quartet of the First Christian Science Church, Delaware avenue. Clarence Reynolds, just returned from Ocean Grove, gave some selections one evening, assisted by a local soprano. The final evening Mr. Jarrett sang "Sunset" (Buck) and "An Old Garden" (Hope Temple). Mr. Lake's organ numbers were by Rossini, Gounod, Wagner and Dvorák, while Mrs. Lake contributed "Le Parlate d'Amour," "Faust" (Gounod).

Clarence Reynolds is at present engaged at the Hotel Statler giving two organ programs daily.

New Yorkers will probably accord a warm welcome to Edith Watkins Griswold, who has just opened a vocal studio in the metropolis.

Another Buffalo girl, Adelaide Burns, who is learning operatic roles, has been studying in Berlin, but has now gone to Munich. Miss Burns intends to do professional work and she has decided talent for dramatic interpretation. Gifted with a rich contralto voice and sparkling brunette beauty and great ambition, her success seems assured.

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piano and sextet of strings, five programs: 1. Sharp minor sonata, Schumann; D minor organ toccata and fugue, Bach-Reger; G minor rhapsody, Brahms; E major stude, op. 10, C sharp minor scherzo, Chopin; concert etude ("Waldesrauschen"), Liszt; symphonic variations, first time in California, César Franck; orchestral accompaniment of piano and sextet of strings.

EVA NAYERS FURST

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engagement of the United States Marine band of Washington, under the management of L. Hinchey, who has successfully handled concerts in Beaumont for the past few years.

Violist Sokolov, the Russian violinist, will appear in joint recital with the Texas pianist Katherine Allan Lively, early in November.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris,"
PARIS, September 25, 1911.

Quite recently honor was given to M. Paravey which in reality belonged to Léon Carvalho, for it was the idea of the gala for the "Millième de Mignon," perhaps the most appreciated of Ambroise Thomas' works. "What is the music of the future?" "Why, that which will last," said the ever ready Dumas, and "Mignon" is surely of that category. Carvalho in his time did his utmost to secure a success for the author of "Mignon" and "Hamlet." Having obtained an authorization from the Ministère des Beaux-Arts, he put into execution his project for the gala in honor of Ambroise Thomas, at that time exactly eighty-five years old. The "Millième de Mignon" included scenes from "Hamlet," "Caid," "Raymond," "Psyche." Conservatoire pupils, Opéra dancers, the innumerable artists, impersonating important roles in Thomas' works—all were pressed into service, and the Government added its quota to the general success in according the Cross of the Légion d'Honneur to the French musician whose popularity had become universal. Ambroise Thomas himself on that memorable gala night was in President Carnot's box. As he left a tall, graceful woman stepped toward him, tendering lovely flowers for his acceptance while murmuring the simple phrase "I am Ophelia." Carvalho had begged Ophelia's presence, and Christine Nilsson, the inimitable Ophelia, had responded to the call and herself offered "rosemary, that's for remembrance," to him whose centenary we are hastening worthily to celebrate.

Christiaan Kriens, a first violinist of the New York Philharmonic Society, who has written a considerable number of works for orchestra, an oratorio, much cham-

Sonate pour violoncelle et piano, Locatelli
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Trio, op. 3, W. Bastard

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the Kellerts will be heard at all the Suisse Philharmonic Societies of Bâle, Zurich, Neuchâtel, Winterthur, St. Gallen, Bern, Lucerne, Lausanne, Vevey, Montreux and Geneva.

At a recent soirée musicale of the Lyceum Club Augette Forêt (of New York and Paris) was heard to advantage in a recital program of eighteenth century "bergerettes" and chansons de la "Fleur-de-Lys" by Botrel—sets of pretty, dainty music.

Germaine Schnitzer has been passing her summer in the cooler breezes of the Semmering, near Vienna, preparing

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week in the "Ville Lumière."

Lolita Gainsborg, a young and very promising piano pupil of Edward Morris Bowman, New York, was heard here in private addition. Miss Gainsborg gave evidence of a broad and thorough foundation, on which her teacher and herself may continue to build and erect a fine superstructure of artistic eminence. The young girl is talented and has been well prepared by her teacher to continue up and onward; already her technique is excellent, her musical sense awakened, and her repertory fairly large.

Henry Houssaye, member of the Académie Française, honorary president of the Société des Gens de Lettres, and president of the Société des Etudes Grecques and of L'Association des Ecrivains Militaires, has just passed away at his home in the Avenue Victor Hugo. Born in Paris, February, 1848, he early decided upon a literary career. In 1867 he published a study of Greek art, "Apelles." After the events of 1870, in which he distinguished himself, he published a "Histoire d'Alcibiade et de la République Athénienne, depuis la mort de Périclès jusqu'à l'avènement des trente tyrans," a work awarded a prize by the Académie. His writings obtained great success; those upon the end of the First Empire won him election as member of the Académie Française.

DELMA-HEIDE.

BADEN BADEN.

BADEN BADEN, September 25, 1911.

There are so many musical people in and near Baden Baden that music must be heard to satisfy them. The cyclis this year was on an eclectic scale, although there is a very pronounced Brahms cult here. We had Hempel in Rossini's firecracker "Barber of Seville"; that was on September 5. Heins conducted as if it were a Mozart opera and it is a fair copy.

Then came Nikisch, who conducted among other works the fifth Tchaikowsky symphony and not a seat was there to be found; not even an empty seat. "Tristan Vorspiel and Liebestod" and the "Meistersinger" Vorspiel filled in the rest of the program. When the concert was over Nikisch presented the check of his honorarium to the Orchestra Pension Fund, and would not take a pfennig, paying his own expenses. How is that?

Next concert we had Fritz Kreisler. After he had played the Bruch G minor concerto, the shouting and applauding seemed never to end and then he played the Wieniawski "Airs Russes." Such tone wealth out of a small music body like a violin, such command of a perfect, inviolate technic, and such purity of intonation, and all these with a lyricism as if some one were really singing in a violin voice! What he told us all with the Bruch concerto, musically, cannot be transferred to writing; that requires the personal presence. Kreisler is a figure in violin history and his name is fixed in the high role of the violin legend.

PERI.

Lilla Ormond Begins Season in Canada

Lilla Ormond, the American mezzo-soprano, opened her season in Montreal, Canada, October 3. This week Miss Ormond sings at the music festival in Bangor, Me., and next week at the music festival in Portland. October 31 she is to be the soloist with the Boston Symphony Orchestra in New Bedford, Mass., and she has two other appearances with the Boston Symphony. November 4 Miss Ormond will sing for the Mozart Club at the Hotel Astor, New York; November 5 she sings at the New York Hippodrome in one of the series of Sunday night concerts under the management of R. E. Johnston.

Miss Ormond goes to the Middle West for some other November concerts, and in December she returns to New York to sing for the Rubinstein Club at the Waldorf-Astoria, and at a concert at the Hotel Plaza. In February Miss Ormond goes South to sing in several cities.

"All I regret 'bout the change in the season," said the Billville man, "is that I can't kill rattlesnakes to furnish rattles for the babies, an' that I can't catch mockin' birds an' sell 'em for a song!"—Atlanta Constitution.

Mr. Gerbig at the piano; Miss Boyd, vocalist; Angelo Cortese, harpist; Memphis Symphony Mandolin Club, George Arnold, conductor; Mrs. O. H. Mueller, vocal selection, Ella Jean Johnson at the piano; Joseph Hinkle, violin, and the John R. Pepper Y. M. C. A. Band. Being Mississippi Day at the fair the following ladies from that State were invited to assist in receiving: Miss Hall, of Houston; Mrs. Featherston, of Senatobia; Mrs. W. H. Price, of Carrollton; Mrs. J. P. Jones, of Belen; Mrs. John Mitchell, of Tupelo; Mrs. O. H. Johnson, of Friars Point, Miss.; Mrs. J. T. Nickle, of Tutwiler, and Mrs. J. E. Enoch, of Orangeburg. The best of the series of musical exceptions planned by the symphony orchestra was given Monday at the Nineteenth Century Club, complimentary to Tennessee and Arkansas chairmen.

The Beethoven Club entertained informally Wednesday afternoon in the Woman's Building at the Tri-State Fair, when Mrs. Ben Parker, president, had receiving with her Mrs. E. T. Tobey, Mrs. Richard Reese, Mrs. W. J. Gillfillan, Mrs. W. M. Clemmens, Mrs. Charles Miller and Mayme McRea.

One of the pleasing and entertaining features at the Tri-State Fair is Professor White's Municipal Band. Two programs are given daily and an excellent class of music is well presented.

The Y. M. C. A. Symphony Club, organized within the past two months under the direction of Prof. George Arnold, has appeared several times recently before musical audiences and met with hearty approval of the critics. The club's rendition of Schubert's "Serenade" at the musicale given by the Memphis Symphony Orchestra Association this week clearly demonstrated its claim to a place on a first class program.

Angelo Cortese, harpist of unusual ability, has recently come to make his home in Memphis after studying under French masters. Mr. Cortese has appeared on several artist programs during the past week and has already made for himself a place in musical circles. Mr. Cortese will be connected with the Southern Conservatory of Music.

Lillian Wallace, a talented young musician of this city, has been appointed choirmaster and organist of St. Peter's Catholic Church, to succeed Walter W. Boutelle, who has been in charge of the music at St. Peter's during the past year.

Wilbur B. Hazard has opened a studio of voice culture in the Woman's Building. Mr. Hazard is a young man of sterling qualities with a lyric tenor voice and has been doing excellent work in this city during the past seasons.
NOLA NANCE OLIVER.

Ludwig Hess Off for Mexico.
Ludwig Hess, the German tenor, is destined to see much of the New World before he makes his New York debut next month. Arriving in this country in June to sing at the National Sngerfest in Milwaukee and later at the Sngerfest in Seattle, and other concerts in the West, the singer reached the metropolis last week, only to learn that he was wanted in Mexico. The demands were so pressing that Mr. Hess decided within a few hours to accept the engagement, and at once passage was secured for him on the steamer Morro Castle, which sailed from New York Thursday of last week, via Cuba and Vera Cruz. In the meanwhile they are preparing to give this noted artist a hearty welcome when he reaches City of Mexico. He is to be the leading soloist at the first concert of the Gran Orquesta Sinfonica Beethoven (Great Beethoven Orchestra). The concert takes place October 22 (Liszt's birthday). Besides the concert, Mr. Hess will give two recitals in City of Mexico and then hurry on to Indianapolis, where he is to sing the first week in November. After the Indianapolis engagement Mr. Hess returns to New York for his first appearance in this city.

MacDowell Chorus Voice Trials.
The MacDowell Chorus, of New York, will hold supplementary voice trials Saturday, October 14, and Sunday,

Luc Feldes, baritone, January 10; Alfred Calzin, pianist, February 6.

Mary E. Bruce, of this city, recently a member of the faculty of the Weidmer Institute in Mulberry, assumed her duties as instructor of voice culture and dramatic art.

An oratorio society has been organized and much interest is being manifested. Ferdinand Schaefer has been named as conductor. A special committee—composed of Mary E. Bruce, Christian F. Martens, Mrs. W. H. Upjohn and Samuel Zook, will assist Mr. Schaefer in planning for the work. Rena M. Rice, director of public school music, will have charge of the public school chorus for the May festival. Alma E. Crowden will act as accompanist of the Oratorio Society. Olive E. Dosh is secretary and treasurer, William Pauley is the librarian. Social committee—Mrs. Isaac Born, Maybel Duryea, Mrs. E. S. Ferry, Anna Callahan, Mrs. William Pauley, Nina Hammond, Ednah Shook and Zoa Wood. The society will be ready for work by the 1st of November.

Arrangements have been completed by the Purdue committee for the concert and lecture course to be given at Fowler Hall this fall and winter. The musical numbers are exceptionally attractive this year. Agnes Kimball, Nevada Van der Veer and Reed Miller are included among those who will open the course on October 17. The Balaika Orchestra comes November 14. The Rev. Samuel M. Crothers lectures on December 9. The Rev. Mr. Crothers is known to many by his books and contributions to the Atlantic Monthly. Beatrice Forbes-Robinson appears January 15 in a dramatic lecture. Alfred Tennyson

Harold Bauer Won Munich Public.

Harold Bauer completely won the Munich public when he last played in that city. All of the critical opinions of the pianist agreed as to his great art. The following lines are from three of the papers:

Likewise, the Parisian pianist, Harold Bauer, whom we, so far as we can recall, heard for the first time. We formed his acquaintance gladly. His piano technique is phenomenal, carrying with it the superb artistic understanding which succeeded in presenting his admirable qualities to the Munich public.—Mnchener Tagblatt.

The pianist, Harold Bauer, from Paris, proved himself equally eminent as a technician, while his thorough and profound artistic delivery captivated us.—Mnchener Neueste Nachrichten.

From the distance we beheld in Harold Bauer a performer of surpassing distinction; every number received an interesting, individual and varied presentation.—Mnchener Zeitung.

George Harris, Jr., Booked for Liszt Concert.

George Harris, Jr., the young tenor, has been booked to sing with the New York Symphony Orchestra, October 25, in a performance of Liszt's "Faust" symphony. This is to be one of the many concerts in New York planned to commemorate the hundredth anniversary of the birth of Franz Liszt. The "Faust" symphony requires in addition to the orchestra, a tenor soloist and a male chorus. The symphony was dedicated to Hector Berlioz.

Mr. Harris has spent a profitable summer. He sang at several concerts in his native New England. The Harris recital programs are sufficient to stamp his status as a singer. When a young American accomplishes what Mr. Harris has done, his countrymen are justified in shouting "bravo."

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SAN FRANCISCO, Cal., September 20, 1911.

A musical comedy now running at the Savoy is of great interest to local people, not only because its author, Walter de Leon, is a San Francisco boy, but also because the scene and plot deal with the University of California. This is its second season in San Francisco, having had a four months' run in Los Angeles in the meantime. The plot is clean and wholesome, the music simple and tuneful, and the fun and interest never flag throughout.

The play given by the Bohemian Club this year is known as "The Green Knight." The book is by Porter Garnett and the music by Edward C. Stricklen. It was given first at the club's Bohemian grove of giant redwood trees on the Russian River, Sonoma County, Cal., and later given publicly at the Central Theater. The play is symbolical in character and the music is said to give it a most suitable setting.

Grace Davis-Northrup, soprano, has gone to New York to remain for a considerable period. As a farewell concert she gave the following program at Ebell Hall, Oakland, on September 7, with Uda Waldrop as accompanist: (a) "Lusinghe piu care" (Handel), (b) "Intorno al idolo" (Cesti), (c) "Dove sono" (Figaro) (Mozart); (a) "Die Mainacht" (Brahms), (b) "Sonntag" (Brahms), (c) "Nachtgang" (von Fielitz), (d) "Pastoral" (Bizet), (e) "L'oiseau s'envole la bas" (Masse), (f) "Bonjour Suzon" (Thome); "Depuis le jour" (Louise) (Charpentier); (a) "Shepherd Thy Demeanor Vary" (arranged by Lane Wilson), (b) "Hindu Slumber Song" (Ware), (c) "The Shepherd" (La Forge), (d) "Sing, Break into Song" (Mallinson), (e) "Lullaby of the Poor" (Moussorgsky), (f) "Hopak" (Moussorgsky).

Warren D. Allen, the pianist, will give a recital tonight in Berkeley at the High School Auditorium. There is every reason to expect a good attendance. His program will be as follows: Sonata, op. 5, in F minor, Brahms; polonaise in E flat minor, etude in octaves, op. 25, No. 10, Chopin; "Scenes From Childhood": From Foreign Parts, Curious Story, Blindman's Buff, Entreating Child, Complete Happiness, Important Event, Träumerei, By the Fire-side, On the Rocking-Horse, Almost too Serious, Frightening, Child Falling Asleep, The Poet Speaks, Schumann; chromatic fantasia and fugue, Bach; "The Wind," C. V. Alkan; "Clair de Lune Minstrels," Debussy; "Du bist die Ruh," Schubert-Liszt; polonaise in E major, Liszt.

Nellie Widman Blow, contralto, gave a successful concert for the benefit of the Woman's Suffrage League at the St. Francis Hotel on September 5.

Mabel Riegelman, soprano, gave the second concert during her vacation at home this summer at the Columbia Theater on September 17.

Another pianist recently returned from Europe, where she studied with Lhevinne and Bauer, is Ada Clement, who gave an excellent program last night at Century Hall. The last number is a novelty, never before given in California. In this Miss Clement had the assistance of piano and sextet of strings. Her program follows: F sharp minor sonata, Schumann; D minor organ toccata and fugue, Bach-Reger; G minor rhapsody, Brahms; E major etude, op. 10, C sharp minor scherzo, Chopin; concert etude ("Waldesrauschen"), Liszt; symphonic variations, first time in California, César Franck; orchestral accompaniment of piano and sextet of strings.

EVA NAVONE PROVOST.

Reumert Coming Under Royal Patronage.

Elith Reumert, the eminent Danish court actor, who is to make a tour in America during 1911-1912 in readings from Andersen's "Fairy Tales," comes to this country by royal consent. Besides permission from His Majesty King Frederick of Denmark, Mr. Reumert has also been authorized to announce that he is making the tour of the United States and Canada under the patronage of Her Majesty Queen Alexandra of England, who is a sister of King Frederick. Reumert has given readings of these immortal tales at Buckingham Palace in London before

Queen Alexandra and the late King Edward. The appearances in England before royalty were arranged through the influence of the King of Denmark.

Reumert has received many honors. He is a Knight of the Order of Dannebrog, a distinction conferred only upon those who hold exalted rank in the estimation of the Danish King.

MUSIC IN BUFFALO.

BUFFALO, N. Y., September 30, 1911.

The first concert of the season in Buffalo will be given by Geraldine Farrar, Edmond Clement and Frank La Forge, pianist, at Convention Hall, Monday evening, October 9.

Wilfrid Laurier Morrison, the boy soprano, was heard in Buffalo last week at the Star Theater in the performances of "Dr. De Luxe," with Ralph Herz in the title role. Master Morrison is named after the Canadian Premier.

Dame Fashion has held sway at Convention Hall lately, her sponsors being the leading modistes of this city. Crowds have thronged the hall not only to examine exhibits, but to listen to the fine musical programs arranged by Wilbur S. Lake. Throughout the week favorite compositions have been admirably played. Mrs. Lake has a beautiful stage presence and contributed her share of musical selections, including "Non Torno" (Mattei), "Good

another Buffalo girl, pupil of Sikesz, has recently returned from Munich and is delighting her many friends with her skill as a pianist. Although home only about six weeks she has secured a large class of pupils.

At a musical-literary entertainment given recently in the parish house of the Church of the Good Shepherd, Mrs. F. D. Gardner delighted her listeners by her interpretation of Nevin's "O That We Two Were Maying" and Reichardt's "In the Time of Roses." Other singers were Mrs. Kendrick, Miss Hinckley and Mr. Skinner. Mrs. Cosby gave some fine recitations.

VIRGINIA KEENE.

Max Pauer Praised by Press.

Wherever Max Pauer, the renowned pianist, is heard in Germany, whether in Berlin, Leipsic, Dresden, Hanover, Stuttgart, Munich, Karlsruhe, Graz or other cities too numerous to mention where he is greeted by the public with ever growing enthusiasm, the critics unite in sounding his praise as revealed in the following encomiums from Dresden and Berlin:

Professor Max Pauer visits Dresden regularly since some few years and affords, in so doing, an exceptional treat to those who know him and are present at his recital. The entire Dresden critics have each time numbered him among the few of the very great, without a single dissenting voice.—Dresdner Zeitung, Dresden.

An interesting, rounded, at times almost gigantic, artistic personality confronts the audience! Let us be thankful that we possess so purely Teutonic an artist, in whom powerful and metallic manliness is united to a deep, clear and delicate profundity of feeling, entirely free from effeminacy, and yet capable of dainty discrimination. The singing, fine pianissimo, clearly distinguishable even at the borderline of sound, in Schumann's F sharp minor sonata and Beethoven's wondrous op. 111, the forceful etching and yet sweet emanations of feeling in the rendering of Bach's Italian concerto, the masterly interpretation of the sonata and the glorious manner in which its innermost nature was reproduced—in all this it would be difficult to rival Max Pauer today. I, certainly, know very few who could be compared to Pauer where accuracy and breadth of conception are concerned.—Allgemeine Musikzeitung, November 8, 1907.

Professor Max Pauer is a connoisseur in setting together a program, for he gave us Brahms' wildly romantic, passionate F sharp minor sonata, op. 2; Schubert's sonata in A, Scherwenka's variations in D minor, Stephan Heiler's preludes, op. 81, and two Paganini studies by Liszt, setting out all this in crystalline purity and marvelous technic. Many of his colleagues might well take this master-musician as an example to them in many respects.—Lokal-Anzeiger, Berlin.

MUSICAL HOUSTON.

HOUSTON, Tex., September 20, 1911.

Hn. Hufmaster, director of the Houston Quartet Society, has returned from a delightful vacation. He has added to his many musical duties the charge of one of the largest organs of Galveston.

Mrs. Robert Cox, director of the Treble Clef Club, will return to Houston about November 1. Dr. and Mrs. Cox have spent a restful summer in Maine.

Manie Rouse, who is in Europe, will not return until December 1.

Katherine Allan Lively, the pianist, opens her studios in Houston October 2, after a summer spent at Highland Park, Ill., enjoying the orchestral season at Ravinia Park near by.

Mr. MacGee, director of the First Presbyterian Church and teacher of voice, will resume his duties in October.

Nikolai Sokoloff, who aroused so much enthusiasm in his splendid work as concertmeister and soloist of the Russian Symphony Orchestra, will be heard in concert, together with Katherine Allan Lively, pianist, in November.

K. L.

MUSIC IN BEAUMONT.

BEAUMONT, Tex., September 20, 1911.

The season formally opens here in October with the engagement of the United States Marine Band of Washington, under the management of L. Hinchey, who has successfully handled concerts in Beaumont for the past few years.

Nikolai Sokoloff, the Russian violinist, will appear in joint recital with the Texas pianist, Katherine Allan Lively, early in November.

Loretta Weiss, who has been in Chicago this summer continuing her musical studies, has returned home enthusiastic over Chicago's advantages musically to be found on the north shore at Ravinia Park. This young girl promises to be a brilliant pianist.

El-hu Smith has returned from Chicago, where she studied with Victor Garwood, the American master, and has resumed her classes in piano teaching. Miss Smith is Katherine Allan Lively's assistant in her Beaumont studio.

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Bye" (Tosti), "Softly Sings the Voice of Evening" (Weber). Each evening other singers appeared, including George E. Troup, tenor, and William S. Jarrett, baritone, both members of the quartet of the First Christian Science Church, Delaware avenue. Clarence Reynolds, just returned from Ocean Grove, gave some selections one evening, assisted by a local soprano. The final evening Mr. Jarrett sang "Sunset" (Buck) and "An Old Garden" (Hope Temple). Mr. Lake's organ numbers were by Rossini, Gounod, Wagner and Dvorák, while Mrs. Lake contributed "Le Parlate d'Amour," "Faust" (Gounod).

Clarence Reynolds is at present engaged at the Hotel Statler giving two organ programs daily.

New Yorkers will probably accord a warm welcome to Edith Watkins Griswold, who has just opened a vocal studio in the metropolis.

Another Buffalo girl, Adelaide Burns, who is learning operatic roles, has been studying in Berlin, but has now gone to Munich. Miss Burns intends to do professional work and she has decided talent for dramatic interpretation. Gifted with a rich contralto voice and sparkling brunette beauty and great ambition, her success seems assured.

Fred Starr True has been singing recently at Niagara Falls for the benefit of the Memorial Training School of that city. Mr. True, who is bass soloist of St. Paul's Cathedral, was assisted by Charles Yates, tenor of the same quartet choir. Mr. Yates accompanied Mr. True in his recitation of "Enoch Arden" and in his songs.

Ruth Ashley, daughter of Judge George Lewis of this city, is winning praise in operatic roles in Germany. Lillian Hawley and Elsie Kennedy are making fine progress in the Leschetitzky School in Vienna. Florence Ralph,

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PARLOW'S GREAT TOUR OPENS NEXT WEEK.

Kathleen Parlow, the distinguished violinist, due in America about this time, will open her second tour under the management of Antonia Sawyer, in Toronto, Canada, with the Toronto Symphony Orchestra, on October 18. Then Miss Parlow goes to Providence, R. I., to play the first of fourteen engagements with the Boston Symphony Orchestra.

The principal Parlow bookings for November, December and January will be as follows:

November 2—Philadelphia Orchestra in Philadelphia.
November 3—Philadelphia Orchestra in Philadelphia.
November 8—Smith College, Northampton, Mass.
November 9—Recital at New Symphony Auditorium in Newark.
November 11—With the New York Symphony in Brooklyn.
November 12—With the New York Symphony in New York (Century Theater).
November 14—Recital in Oberlin, Ohio.
November 16—Recital in Fort Wayne, Ind.
November 20—With Apollo Club, St. Louis.
November 21—With Apollo Club, St. Louis.
November 28—With Boston Symphony Orchestra in Worcester.
December 1 to 9—Tour with the Boston Symphony Orchestra, including concerts in Boston, New York, Brooklyn, Philadelphia, Baltimore and Washington.
December 13—Recital in Boston (Jordan Hall).
December 14—With Boston Symphony Orchestra in Cambridge, Mass.
December 21—With Cincinnati Symphony Orchestra in Cincinnati.
December 22—With Cincinnati Symphony Orchestra in Cincinnati.
December 28—With New York Philharmonic Society at Carnegie Hall.
December 29—With New York Philharmonic Society at Carnegie Hall.
January 2, 1912—Salon Club, Hotel Plaza, New York.
January 9—With Cincinnati Orchestra in Pittsburgh, Pa.

MUSICAL OUTLOOK IN PROVIDENCE.

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PROVIDENCE, R. I., September 30, 1911.

Many of the plans for the musical season in Providence are as yet incomplete, but the season itself will open slightly earlier than usual, with the coming of Mary Garden and a concert company on Friday evening, October 20. This will be the week preceding the first Boston Symphony Orchestra concert, which has usually introduced the season. It will be Miss Garden's first appearance in this city and will constitute one of the important events of the season.

So far as they can be announced, the plans for the season indicate rather more musical activity than in recent years. The opening season of active work of the Providence Symphony Orchestra is creating much enthusiasm and the dates for the concerts in Memorial Hall have been scheduled for December 13, February 28 and April 24. Negotiations with eminent soloists are now pending and the results will be announced later.

The Boston Symphony Orchestra will give its usual five concerts on the following dates: October 24, November 21, January 22, February 13 and April 2. The soloists will be Madame Schumann-Heink, Kathleen Parlow, Lilla Ormond, Katharine Goodson and Josef Hofmann, though the order in which they appear is not announced.

The "Student's Course" under Mrs. Miller's able direction will open December 1 with De Pachmann and follow with Ludwig Hess, the German tenor; the Flonzaley Quartet; Maud Powell, who is listed among the Boston Symphony soloists in Boston but not here.

The Federation of Music Clubs has not yet formed definite plans, but in all probability will continue the series of analytical lectures on the larger concert programs which were much appreciated, not only by the students but the public as well, last year. The association will also take up some definite phases of educational work.

The "Listeners" will have their usual six concerts, beginning October 23. Mrs. Cross is arranging an exceptionally good program and the first concert will take the form of a lecture-recital by Mrs. Edward MacDowell on the "Peterboro Idea" which the late composer was working out at the time of his death.

There will be, of course, many smaller concerts and judging from the present outlook Providence will fare better than usual in musical matters this season.

BERTHA A. HALL.

Hunt Organ Recitals in Fargo.

Hamlin Hunt gave two recitals on the new organ in the First Congregational Church, Fargo, N. Dak., September 28 and 29. He was assisted by local singers and a violin-

January 10—With the New York Philharmonic Society in Cleveland, Ohio.

January 12—With the Theodore Thomas Orchestra in Chicago.

January 13—With the Theodore Thomas Orchestra in Chicago.

Other engagements for January made for Miss Parlow by her manager include Chromatic Club, of Troy, N. Y.; Peabody Institute, Baltimore (January 26), and the Peace Institute, in Raleigh, N. C. A number of concerts have been closed for February, including another with the Boston Symphony Orchestra, in Hartford, Conn., February 15. Miss Parlow is to give a recital in Brooklyn under the auspices of the Brooklyn Institute. Her winter tour in the South will take her to Memphis and New Orleans. Several cities in Texas are trying to fix dates so that Miss Parlow can go into that State and give a series of recitals. Houston and Galveston want Miss Parlow for the first week in February.

The spring music festivals seem far away, but Mrs. Sawyer already has booked this brilliant star for the Springfield, Mass., festival. This is a re-engagement, as Miss Parlow played at the Springfield festival last spring. She was wanted also for the Norfolk, Conn., and Pater-son, N. J., spring festivals of this year, but other engagements prevented her from playing in these places.

Besides the many concerts and recitals in Greater New York during November, December and January, Miss Parlow will also give a series of chamber concerts at the Hotel Astor, and she will have a number of engagements at the homes of the social elect. More announcements will follow within a few weeks.

ist. The music for the first evening was from the works of Bach, Guilman, Parker, Rogers, Massenet, Faulkes, and Dubois. The second evening compositions by Thiele, Hollins, Guilman, Handel, Rheinberger, Buck, Wagner, Stebbins and Mailly were played.

MUSIC IN SPOKANE.

SPOKANE, Wash., October 2, 1911.

Music in Spokane has suffered some setback since the disbanding of the Symphony Orchestra and the allied Choral Society two years ago. Several of the best musicians and teachers have left the city and settled where they found greater encouragement. Francis Walker, baritone and teacher (formerly of New York), was about to leave Spokane, where he has taught for a number of years, to locate in Seattle, but his pupils and friends here succeeded in preventing his departure, and he remains here.

Max Miranska, in charge of the music department at the State Normal School in Cheney, near Spokane, is a pianist of fine abilities. He will do work in both cities.

Samuel Lamberson, a pianist (pupil of Madame Step-anoff, of Berlin), gave a recital recently at the Vincent Methodist Church.

Robert L. Schofield, the new organist at the First Methodist Church, showed excellent taste in the arrangement of the program for his first recital.

Three artists new to Spokane, who call themselves the Berlin Trio, are Edgar Sherwood, pianist; Parker Buckley, violinist, and Herbert Riley, cellist. Their first concert, in the auditorium of the Central Christian Church, was attended by a large audience. The players made an excellent impression, particularly in one movement of the Brahms trio, op. 101.

MAINE MUSIC FESTIVAL.

With a list of names including Mary Garden, Alma Gluck, Lois Ewell and Ethelynde Sylvester Smith, sopranos; Lilla Ormond, Mildred Potter and Margaret Abbott, contraltos; Lambert Murphy and Ernest J. Hill, tenors; Royal Dammun, basso cantante, and Howard Stevens, baritone. Conductor William R. Chapman will be enabled to carry out with his usual éclat his ambitious plans for this season's Maine festival, to be held at Bangor, October 12, 13, 14, and Portland, October 16, 17 and 18.

In addition also to the two miscellaneous concerts and the popular program scheduled for each city, Mr. Chapman will give Dubois' "The Last Seven Words of Christ" and some new numbers by Elgar and Nevin for the chief choral event of the festival in each city.

With a chorus membership numbering 600 and the Boston Opera House Orchestra adding its brilliancy to the general ensemble the Maine festival this season should equal the successes of former years.



BROOKLYN, October 9, 1911.

Two dates have been published for Kubelik's recital in Brooklyn, and now it is announced that Thursday evening, October 19, is correct. The great violinist will play in the opera house of the Academy of Music, and he may count upon a large audience and a hearty welcome. Among the works which Kubelik will play are the Vieuxtemps concerto in D minor; romanza in F major, by Beethoven; a Bach prelude for violin alone; a Paganini caprice for violin alone; the Paganini "Campanella"; Corelli's "La Folia," and the Saint-Saëns "Introduction and Rondo Capriccioso." Ludwig Schwab will be the assisting pianist.

David Bispham, who has not sung before the Brooklyn Institute in two years, will give a recital under the auspices of this body on Thursday evening, October 26. The baritone is to be heard in an English program—that is, he will sing all his numbers in English. The music for the night will include "O Rudder Than the Cherry" ("Acis and Galatea"), Handel; "Believe Me If All Those Endearing Young Charms," Irish melody; "Down Among the Dead Men," Gilbert; "I Am a Roamer," Mendelssohn; "Edward," Loewe; "Two Grenadiers," Schumann; "How I Do Love Thee," Harriet Ware; "Song of the Flint" ("Cave Man"), William J. McCoy; "Banjo Song," Homer. The recital will close with the recitation of Longfellow's "King Robert of Sicily" to a musical setting by Rosseter G. Cole. Mr. Bispham recited this number with great success last year on his tour of the country.

The musical season in Brooklyn opens Thursday evening, October 12, when Corinne Rider-Kelsey and Claude Cunningham unite in a joint song recital at the Academy of Music, under the auspices of the Brooklyn Institute.

The Metropolitan Opera Company opens its season in Brooklyn, Saturday evening, November 11, with "Madama Butterfly."

Andreas Dippel will bring the Philadelphia-Chicago Grand Opera Company to Brooklyn for a performance Tuesday evening, November 14. It will be "Thais," with Mary Garden in the title role. The cast may also include Dalmore and Henri Scott.

The Tonkünstler Society held its first meeting of the season Tuesday evening of this week, at Memorial Hall. The program arranged for the evening follows:

Duo for clarinet and bassoon.....Beethoven
Gustave Langenus (clarinet), Adolph Weiss (bassoon).
Songs for contralto—
Stille Thränen (Kerner), op. 35, No. 10.....Schumann
Dein Bildnis (Cornelius).....Gertrude N. Smith
Les Berceaux (Prudhomme), op. 23.....G. Fauré
La Lettre d'Adieu.....C. Kriens
Helen Niebuhr.
(A. Campbell Weston at the piano).
Sonata for clarinet and piano (F minor, op. 120, No. 1).....Brahms
Gustave Langenus and Alex. Rihm.
Concerto for bassoon with piano accompaniment (op. 73).....Weber
Adolph Weiss (bassoon), Alex. Rihm (piano accompaniment).
Trio for piano, violin and violoncello (A minor, op. 24).
Adolph Henselt (died October 10, 1889)
Edith Milligan-King (piano), William Graefing King (violin),
J. B. Heitmann (violoncello).

Hermann Genss in New York.

Hermann Genss, the distinguished pianist and composer, has established himself in New York and in addition to his public performances will accept pupils in piano, harmony, etc. Mr. Genss also will "coach" singers in the classical German lieder. This artist, famous throughout Europe, will find many congenial friends among the more prominent musicians in the large cities of the East. Educated in schools that have a worldwide reputation, it goes without saying that Mr. Genss' ability as a teacher of music will quickly appeal to ambitious students. He has, furthermore, had wide experience in every department of the art. Mr. Genss' concert tours through Germany, Russia, Switzerland and Italy attracted wide notice and brought him a number of honors. He was elected direc-

tor of the Academie School at Lübeck and three years later was appointed court director at the Royal Music School in Sondershausen. Other engagements include those of director at the Conservatory of Music in Mainz and the Klindworth-Scharwenka Conservatory of Music in Berlin. While at the Klindworth-Scharwenka Conservatory Mr. Genss was elected conductor of the Philharmonic Society of Potsdam. By his activities in these positions he proved himself one of the most talented orchestral and choral conductors in Germany.

As a music critic, too, Mr. Genss is looked upon as an authority, and musical scholars in particular value his judgment. But all of Mr. Genss' triumphs were not achieved in Germany. In Italy, where they are glad to welcome a learned musician, Mr. Genss was honored by the Royal Academies of Bologna and Lario. From both he received decorations and before leaving for Germany the gold medal with crown for art and science was presented to him. Russia is another country where Mr. Genss' musicianship found many enthusiastic admirers, and lastly, America has recognized his rare and varied gifts as teacher, composer, conductor, etc.

Some opinions from European critics show in what esteem Hermann Genss was held. A few years ago Tappert, in the Berlin Kleines Journal, wrote as follows:

Mr. Genss introduced tonight two of his larger works—a tragic overture for orchestra and a piano concerto—to a large and select audience. The fluent thematic work revealed a good school, the



HERMANN GENSS.

instrumentation a certainty of treatment and refined taste and the harmonious blending of various color schemes, the finished artist. The form, though modeled along classic lines, has been elaborated to meet the most exacting demands of modern taste.

L'Eclairneur of Nice, France, reviewing a Genss recital, stated:

He unites at one time the brilliant qualities of a virtuoso with the greater qualities of an artistic temperament and an unequalled musical sensibility.

The Wiesbaden General Anzeiger said of Mr. Genss:

Mr. Genss has shown himself to be a master of eminent pianistic ability, forcibly brought out in various compositions of Chopin, Liszt and Rubinstein. As a composer, his genius was revealed in a "Night Song," of wonderful harmonious powers, and this was played with dash and brilliancy.

A little later in the autumn, more announcements will be made of Mr. Genss' plans. At present he will meet some of his old friends residing in New York and vicinity. Singers, as well as young pianists and ambitious young composers, will find in Hermann Genss the master who can help and advise them in their careers.

Sousa Due in New York December 10.

John Philip Sousa and his band, recently arrived on the Pacific Coast from their world tour, started their engagements across the country at Victoria, B. C., on September 20. They will give many concerts before reaching New York on December 10. It is announced that Sousa will give only one concert in the metropolis this season.

To Sing for Northwestern University.

Margaret Adair Barrell, the Buffalo contralto, has been engaged to give a recital at the music school connected with the Northwestern University, in Evanston, Ill. Mrs. Barrell may sing in several other towns en route.

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MUSIC IN COLUMBUS.

COLUMBUS, Ohio, October 1, 1911.

Geraldine Farrar, Edmond Clément and Frank La Forge, the distinguished pianist-composer, will open the 1911-1912 season of the Women's Music Club. This first concert is for associate members only, and associate members to the capacity of Memorial Hall (3,500) will be warmly welcomed.

The Women's Music Club has succeeded in making Columbus one of the musical centers of America, and has done this work of education by strictly legitimate means. It began in the season of 1903-4 to offer twelve concerts annually for \$3, nine of these by active members and three by well known artists. The artists for the season of 1903-4 included David Bispham, baritone; Harold Osborn Smith, pianist; Madame Schumann-Heink, contralto. In 1904-5 the policy was to furnish six artists' concerts and six members' concerts, the first in evenings, the others in the afternoons. The club had outgrown the Y. M. C. A. Auditorium, so the Chamber of Commerce Auditorium was chosen. The artists that season were: Fannie Bloomfield Zeisler, pianist; Arthur Foote, pianist-composer; Maud Powell, violinist; Katharine Cordner Heath, soprano; Pauline Woltman Brandt, contralto; Allen Spencer, pianist; Lillian Blauvelt, soprano; Cincinnati Symphony Orchestra, Frank van der Stucken, director. Grace Hamilton Morrey, piano soloist. The season of 1905-6 promised such large results that new quarters had to be secured, Memorial Hall, with seating capacity of 3,500, being chosen for the club home at that time, and is still the scene of its activities. That year's offerings were: Louise Homer, contralto; Marie Nichols, violinist; Felix Fox, pianist; Reginald L. Hidden, violinist; Anita Rio, soprano; George Hamlin, tenor; Cincinnati Symphony Orchestra, Frank van der Stucken, director. Madame Schumann-Heink triumphantly opened the season of 1906-7, followed by Herbert Witherspoon, bass; Corinne Rider-Kelsey, soprano; Francis Macmillen, violinist; George Hamlin, tenor; Elsa Ruegger, cellist; Moritz Rosenthal, pianist. The Philharmonic Quartet, of Cleveland, Sol Marcossion, first violin and director, and Ada Markland Sheffield, soprano, gave a charming opening concert for 1907-8, the other artists during that season being: Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Edward Johnson, tenor; Gwilym Miles, baritone; Teresa Carreño, pianist; Emilio de Gogorza, baritone; Olive Mead Quartet; Madame Gadsby, soprano, and Frank La Forge, pianist-composer. Cecile Chaminade, the French pianist-composer, with accompanying artists, opened the 1908-9 season gloriously, the later artists being: William Middelschulte, who opened the great organ presented to Memorial Hall by the Music Club; Cecil Fanning, baritone, and Harry B. Turpin, pianist; Josef Lhevinne, pianist; Mischa Elman, violinist; Pittsburgh Orchestra, Emil Paur, director; a vocal quartet including Laura Coombs (soprano), Margaret Keyes (contralto), Berrick von Norden (tenor), Claude Cunningham (baritone). Herbert Witherspoon opened the season of 1909-10, followed by Janet Spencer, contralto, and Mary Hallock, pianist; Ludwig Wüllner, baritone, and Conrad Bos, pianist; Flonzaley Quartet and Clarence Adler, pianist; Pittsburgh Orchestra, Emil Paur, director, and Hans Richard, piano soloist; Madame Gerville-Reache, contralto. A grand opera quartet opened the season of 1910 and 1911, composed of Bernice de Pasquali (soprano), Elizabeth Sherman Clark (contralto), George Harris, Jr. (tenor), W. Dalton-Baker (baritone), Adolph Borchard (pianist). The other artists of last season were David Bispham, baritone; Xaver Scharwenka, pianist; Maude Fenlon Bollman, soprano; Mary Eckhardt Born, accompanist; Carolyn Beebe, pianist; Edward De-thier, violinist; Millicent Brenman, soprano; Russian Symphony Orchestra with a quartet of singers including Nina Dimitrieff (soprano), Christine Miller (contralto). For 1911-12 the artist concerts will include Geraldine Farrar (soprano), Edmond Clément (tenor) and Frank La Forge, the delightful pianist-composer; Harold Bauer, pianist; Caroline Mihr-Hardy, soprano; Arturo Tibaldi, violinist; Grace Hamilton Morrey, pianist; Paulo Gruppe, Dutch cellist; Elizabeth Thompson Wilson, contralto; Minneapolis Symphony Orchestra, Emil Oberhoffer, director.

In addition to these evening artist concerts, special attractions have been provided for the matinee concerts as follows: The first matinee, October 24, will be devoted to the story and music of "Madame Butterfly." Mrs. Gale V. Smith, dramatic reader, of Cleveland, will recite in Japanese costume the story by John Luther Long. Betsy Wyer, a brilliant Dutch pianist of Cleveland, who has recently located in that city, will appear in two groups of piano numbers. At least two selections from the Puccini opera will be sung and Anna de Milita, harpist, will play one solo. The stage will present a Japanese interior. Other attractions will be a chanson et crinoline; Euterpean Ladies' Chorus, Mary E. Cassell, director; Shepard-

son Glee Club of Dennison University, Granville, Ohio. Marian Rose, director, singing Debussy's "Blessed Damsel"; and Welsh Presbyterian Church Choir, directed by Robert W. Roberts, in oratorio selections during Lent. There are many new accessions to the club who will give fresh interest to the large associate membership, which has made some complaint that there were not more new musicians welcomed from time to time.

Floyd Crooks, baritone, will be the assisting singer at the Girls' Music Club concert Saturday afternoon, October 7. The members of the club who perform are Virginia Thomas, Laura Evans, Harriet Sturm, Eileen Conners, Jeanette Rieser, Lucille Martindill, Mabel Dunn and Mabel Kiner.

Paul Sebring, of Columbus, is now a student in Cincinnati College of Music, his teacher being Signor Mattioli.

Madame Goetze-Kellner, soprano; Grace Hamilton Morrey, pianist; Marian Green, baritone, and the Mason Trio are the attractions at Ohio State University twilight concerts this season.

Earl Hopkins, violinist, will give a recital tomorrow (Monday evening, October 2) in Oakwood Methodist Church. Lucille Martindill, soprano, will be the assisting vocalist.

St. Paul's Episcopal Church Choir, Willis G. Bowland, director, opens its services with a choir of generous pro-

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Among the engagements already booked are the following orchestral appearances:

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Philadelphia Orchestra (two appearances).
Cincinnati Symphony Orchestra (four appearances).
Toronto Symphony Orchestra (two appearances).
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ELLA MAY SMITH.

Madame Goetze-Kellner Opens Tour in Ohio.

Madame Goetze-Kellner, the soprano, is to make her first concert tour of America this season under the direction of the American Musical Bureau. The singer opens her season in Columbus, Ohio, next month in a recital at the Ohio State University. Other bookings before the holidays include Syracuse, N. Y., Indianapolis, Ind., Cleveland and Toledo, Ohio. The soprano will have Ludmilla Vojacek as her piano accompanist.

Werrenrath Song Recital.

Reinold Werrenrath will give his annual song recital in Carnegie Lyceum, New York, on Tuesday evening, October 24, when he will have the assistance of Charles R. Baker, pianist. Mr. Werrenrath has arranged a program which will appeal strongly to the student and lover of lieder singing.

Jules Falk's Recital.

Jules Falk, violinist, who has been heard with much pleasure in many places outside of New York, and in conjunction with such distinguished artists as Schumann-Heink, etc., will give a violin recital in Carnegie Lyceum on the afternoon of October 31.

Schumann-Heink's New Triumphs Abroad.

Ernestine Schumann-Heink is making a concert tour in Germany this month with Frank van der Stucken, musical director. The operatic appearances of this prima donna contralto, so widely heralded, proved her to be in splendid vocal condition. So far as her singing is concerned the German critics declared that she is today one of the foremost artists of bel canto. Above all, Madame Schumann-Heink has demonstrated the perfect breath control, which is so rare in Germany.

Besides her concert work in Germany, Madame Schumann-Heink will appear in some concerts in Paris and London before she returns to the United States early in November. Her first engagements in New York will be with the Boston Symphony Orchestra at Carnegie Hall, on November 9 and 11, and at the Brooklyn Academy of Music with the same orchestra, November 10. Madame Schumann-Heink is to give her New York recital at Carnegie Hall Tuesday afternoon, November 28. Her tour under the management of the Quinlan International Musical Agency will take her across the continent and back again.

Metropolitan Singers Available for Concerts.

F. C. Coppicus, manager of the concert department of the Metropolitan Opera House, will present the following singers of the company in concerts, musicales, recitals and oratorio performances:

Sopranos—Bella Alten, Anna Case, Emmy Destinn, Geraldine Farrar, Olive Fremstad, Rita Fornia, Alma Gluck, Berta Morena, Marie Rappold, Lenora Sparkes.
Mezzo Sopranos and Contraltos—Louise Homer, Margarete Matzenauer, Jeanne Maubourg, Marie Mattfeld, Theodora Orridge, Lillia Snelling, Henriette Wakefield, Florence Wickham.
Tenors—Enrico Caruso, Heinrich Hensel, Hermann Jadowker, Lambert Murphy, Carl Jörn, Riccardo Martin, Leo Slezak, Dimitri Smirnov.
Baritones—Pasquale Amato, Dinh Gilly, Otto Goritz, William Hinshaw, Antonio Scotti, Hermann Weil.
Basses—Adamo Didur, Putnam Griswold, Leon Ruthier, La il Ruysdael, Andrea de Seguro, Herbert Witherspoon.

Alma Gluck's Concert Tour.

Alma Gluck, soprano, of the Metropolitan Opera Company, is making a limited concert tour this month. She sang with the Toronto Symphony Orchestra October 3; with the Boston Symphony Orchestra in Boston, October 6 and 7, and at the Newark (N. J.) Auditorium, October 9. This week Miss Gluck goes to Maine to sing at the music festivals in Bangor and Portland. She comes near home again as soloist with the Philadelphia Orchestra, October 20 and 21. Then she goes to Milwaukee for a concert, October 24, and, lastly, she sings at the Peabody Institute, in Baltimore, October 27.

Bach-Handel Recital at Denison Conservatory.

A recital devoted to the compositions of Bach and Handel was given October 4 at Denison Conservatory of Music, Granville, Ohio. Miss Benedict, violinist, played a minuet air from the D suite and a fugue, Bach; Miss Bailey, vocalist, sang "My Heart Ever Faithful," by Bach; Miss Farrar, pianist, played some Bach dances and preludes. Mr. Friske, vocalist, sang some Handel arias; Miss Bailey played the adagio from the third violin sonata; Miss Farrar played "The Harmonious Blacksmith," a gavotte, musette and an air arranged for piano from the opera "Susanna."

Max Herzberg at His Studio.

Max M. Herzberg has begun a prosperous season at his studio, 215 Manhattan avenue, New York. A number of singers are "coaching" with him and he has received more applicants from those who desire his assistance in preparing their programs. His piano pupils, too, are glad to resume their studies with this well equipped musician. Mr. Herzberg is a very versatile pianist. His splendid accompaniments for Boris Hambourg, the cellist, fully attested his musicianship. Mr. Herzberg is engaged to assist Ludwig Hess, the German tenor, at the Hess recitals in this country.

Mary Dennison Galley Touring the West.

Mary Dennison Galley, the violinist, whose playing at the Ovide Musin Studios in New York created quite a sensation, is making a tour of the West. Miss Galley will play in about 100 concerts and recitals. In New York the artist showed in her performances of the Beethoven concerto, the Bruch G minor concerto and Lalo's "Symphonie Espagnole" that she is an artist who measures up to the exacting standards.

Bachaus Debut January 5.

Wilhelm Bachaus, the pianist, is to make his American debut with the New York Symphony Orchestra, January 5, at the Century Theater. A week later Mr. Bachaus is to give his first New York recital.

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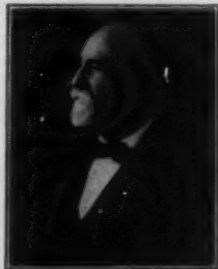
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Spalding Captivated Worcester.

Albert Spalding opened his season at the Worcester Music Festival week before last. The violinist received an ovation and his playing found favor with the music critics, as the following notices abundantly set forth:

Albert Spalding performed the Mendelssohn concerto last night as an artist. His playing shows abundance of technic, a mastery of style, a fine intelligence and a rare musical taste.

It was Mendelssohn who spoke in the exquisite grace, the tenderness, the delicacy, the playful humor, the laughter as of the babbling of brooks—Mendelssohn, refreshing, spontaneous, sympathetic. Violinists have been heard who played the andante of this concerto as a dramatic aria and the brilliant finale as a show piece. The sincerity, the clear and purposeful discernment, the effacement of self, the frankness and candor of Mr. Spalding's attitude toward the composer and toward his audience abundantly commend him.

The first movement gained in ease and command, and denoted the advance which Mr. Spalding has made in his art since last he was heard in this country. It was the andante, however, which measured his stature. It was given with a purity, an exquisite repose, as though the tones had fallen into a hush by listening to their own loveliness. The repetition of the familiar but always enchanting theme—when played last night—made the closing pages of the movement more impressive by reason of the beauty of the fine silver thread of the player's tone, and the continuance of his style. It was finesse in song.—Worcester Daily Telegram, Saturday, September 30, 1911.

The Worcester Festival in its half-century career has seldom had a more brilliant close than was its "Artists' Night" last evening.

In spite of the vocal stars, the chief event of the evening was the appearance of Albert Spalding, violinist, in the Mendelssohn concerto. His choice of a concerto was admirable. It is not only among the most beautiful and effective things written for the violin, but it seems especially well adapted to Mr. Spalding's refined and artistic playing. There was no lack of verve in his work and there was, too, beautiful repose, which was especially noticeable in the andante. Many a good player comes to grief in this movement. There is the Scylla of the sentimental on the one side and the Charybdis of the mechanical on the other, and few there are who glide as Mr. Spalding did, safely between.

The first movement he took very freely and in a broad, interesting style, while the last was a molto vivace, indeed, with the orchestra not always quite with the soloist.

Mr. Spalding's reception was very warm and his playing is to be counted among the best things of the festival.—Worcester Evening Gazette, Saturday, September 30, 1911.

Goodson in the Black Forest.

Katharine Goodson, the English pianist, spent a part of her summer holiday in the Black Forest. The accompanying picture shows Miss Goodson in a rowboat on the beautiful little Lake Titisee.

During Miss Goodson's stay in the Black Forest she took a complete rest and later left for Switzerland, where



KATHARINE GOODSON RELAXING.

she prepared her programs for the new season. The pianist played last week (October 5) with the Berlin Philharmonic Orchestra in Berlin.

Miss Goodson is coming to America early in January to begin her fourth season in this country. She will make her first appearance with the New York Symphony Orchestra in Brooklyn.

George Hamlin in Concert and Opera.

George Hamlin, the American tenor, will open his season with several recitals and concerts previous to entering upon his engagement with the Chicago Grand Opera Company in "Nabucca," Mary Garden in the title role. Mr. Hamlin will give a recital in Philadelphia on Monday evening, October 30.

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SAN DIEGO MUSIC.

SAN DIEGO, Cal., September 20, 1911.

The Symphony Society announces the following program for the opening concert of the second season: "Surprise" symphony, Haydn; ballet music from "Faust," Gounod; march, "Lenore Symphony," Raff; overture, "Ruy Blas," Mendelssohn. Everything promises a successful season, as considerably more interest is being taken in this organization.

At the first meeting of the Amphion Club, Alexander J. Barnes, a new tenor, was introduced. Mr. Barnes gave an interesting program comprising German, English and Italian numbers. This singer is quite an addition to the musical colony here; he has studied considerably in this country and Italy, has a pleasant quality of voice and sings simply and effectively.

Florence Schinkel Gray, pianist, made her first appearance since her return from Germany. Owing to the lady being the wife of THE MUSICAL COURIER correspondent the following notice from a San Diego paper is offered:

The first public appearance in recital of Florence Schinkel Gray since returning from Germany was the occasion last evening of a musical gathering of note. The auditorium of the Wednesday Club quarters was well filled with an appreciative audience, which included a majority of the leading singers and other musical artists of the city, as well as well known patrons of good music. During the evening the artist received many handsome bouquets of flowers, tributes of admiring friends.

Mrs. Gray plays with a marvelous smoothness of technic as well as temperamental interpretation, and possesses the rare faculty of presenting an even balance of musical artistry, in which neither the emotional nor the technical side is given a predominance. The majesty and dignity of Beethoven, the melodious intricacies of Schumann, the exotic moods of Chopin, all were equally sympathetically interpreted in the admirably selected program. The Schumann number, the famous "Carnival," offered a variety of theme and execution to tax the most finished pianist, and an ovation greeted its rendition.

TYNDALL GRAY.

Some Artists Managed by the Quinlans.

The Quinlan International Musical Agency announces a number of new engagements for some of its artists: Clarence Whitehill, of the Chicago-Philadelphia Opera Company, is to be the leading baritone at the Cincinnati music festival next May.

Fannie Bloomfield Zeisler, the American pianist, will tour through Europe this season.

Herbert Witherspoon, basso of the Metropolitan Opera House, appeared at the opening of the new Symphony Auditorium in Newark, N. J., October 9.

Margaret Keyes, contralto, has just returned to this country from Europe, where she has spent the summer studying with a prominent master in Italy. She will be heard in a number of concerts.

Reed Miller, the American tenor, has been re-engaged to appear with the New York Oratorio Society this season. Reinald Werrenrath, baritone, will be heard in a recital program October 24.

Lucy Marsh, soprano; Nevada Van der Veer, contralto; Gwylm Miles, baritone, and Frederick Wold, basso, will have concert appearances.

Fritz and Lucie Bruch, cellist and violinist, who are new in this country, have arranged programs, in which are included concertos for cello and violin.

New Bookings for Maconda.

Charlotte Maconda, the soprano, under the management of R. E. Johnston, has been booked for several more concerts in November. Madame Maconda is to sing in Convention Hall, Buffalo, November 13; at the New Symphony Auditorium in Newark, November 18, and at the Hippodrome, New York, Sunday evening, November 26.



NEW YORK, October 9, 1911.

Helen Waldo, contralto; Hans Kronold, cellist; Frances de Villa Ball, pianist, and others were the artists at the first of Mr. Loveday's monthly concerts at White Plains, N. Y. Miss Waldo sang songs by Strauss, Pfitzner, Ware, Schneider and Lehmann, winning brilliant success, such was the loveliness of her voice. Mr. Kronold played these novelties:

Concertstück, Cross of Fire Bruch
Les Adieux Sarasate
Gypsy Dance Jeral
Russian music—
Canzonetta Alinoff
Berceuse Slave Mlynarsky
Declaration of Love Rebikow
Russian Dance Simon

The Kronold announcement that he would play only novelties this season, unless otherwise particularly requested, is carried out in the foregoing, and the reception of these numbers was enthusiastic. Miss Ball played novelties also, consisting of works by Poldini, Scriabine (a nocturne for the left hand alone), Moszkowski, and closing with Liszt's big concert etude in D flat. Her piano playing is invested with the charms of poetic conception combined with brilliant execution. Mr. Loveday is to be congratulated on the auspicious beginning of his concerts.

Lazar S. Samoiloff, the vocal teacher, president of the Bel Canto Musical Club, has returned to his professional duties and opened his school, which many of his pupils of last season have re-entered, while others take a post-graduate course. He has outlined for himself a season of great activity. His recent appointment as choir director of Temple B'nei Eshurin will require much of his time with a choir of sixteen voices. He has inaugurated a program of music with prayers and responses in which the congregation takes an important part. This innovation, suggested by Rabbi Magnes, has been favorably received. Mr. Samoiloff is planning a series of pupils' concerts, including one at Carnegie Lyceum and one at the Waldorf-Astoria Hotel. At the lyceum pupils will appear in operatic excerpts in costume with a full orchestra. A successful opera singer himself, he is qualified to make a success of this novelty. Vivien Holt, one of his star artist-pupils, has received a flattering offer to go into opera. She has sung successfully in concert, and should she accept the opera offer she will coach her roles with Mr. Samoiloff.

Annie Friedberg is the exclusive American representative of Concert Direction Leonard of Berlin, managers of distinguished artists. Juliette Selleck, solo soprano in Alfred Robyn's choir; Hans Kronold, the favorite cellist; Edmund A. Jahn, basso cantante, Amy Grant, in opera recitals, all these are in Miss Friedberg's list and are sure to be heard in Greater New York and elsewhere this season.

Dr. Charles A. Connock, of London, late professor of vocal physiology and voice production at Cambridge University, is now a permanent resident in New York, 10 West Sixty-fourth street. He expresses himself as delighted with the country and the people and mentions the cordial treatment received on all sides, which indicates that New Yorkers are not so cold after all. He understands the throat and physical make-up from the standpoint of the physician, but is decidedly against the so-called "local effort" school. Genial man, honest in advice to would-be singers, it is no wonder this Englishman succeeds and bears indorsements from such high authorities as the Archdeacon of London, the vice principal of Kings College and from numerous professional men everywhere.

Angel Agnes Chopourian, the Armenian-American soprano, makes friends wherever she goes, and this faculty, as well as the more important one of keeping friends, gave her a delightful summer. An invitation for a few days' visit with prominent New Yorkers having an estate in Haines Falls (The Catskills) led to a prolonged stay as their guest. She gave several musicales at the resort which were very successful both socially and financially.

and is planning to be heard in her own public recital in New York this season. The larger public and those who write for the press will then have opportunity to hear a delightful singer. Following is a press notice of recent date relative to her singing in "Elijah," at Hartford, Conn.:

Miss Chopourian, always conscientious in her singing and always improving, never sang better before a Hartford audience than last night.

Her voice was clear, under perfect control, and she displayed a dramatic power that surprised even those well acquainted with her previous work.

Seldom has a rarer musical treat been afforded a Hartford audience than the recitative and air sung by Dr. Duft and Miss Chopourian in the scene where the widow calls upon the man of God to raise her child from the dead.

It was thrilling, and the rendition held the audience spellbound. At the close, the church fairly shook with thunderous applause.—Hartford Courant.

Louis Stillman, who is connected with the Von Ende Music School, has issued a unique book, "Concentration and Technic." It makes the student think while practicing dry exercises, for they cannot be played by rote; the mind being on what is doing, there is reflex action on the body and the result is the attainment of technic in short order.

The Hungry Club, Mattie Sheridan, founder and president, had as guest of honor Mrs. Noble McConnell, president of the New York Mozart Society, at its 26th dinner, October 7.

Henry W. Savage's musical comedy, "The Great Name," is well worth attention, for it depicts virtuoso and musical life in natural fashion; the authors (Leon and Feld) know real musical life as it exists in Germany. Joseph Hofer (Henry Kolker) is a sympathetic, lovable character, despite the eccentricities of temperament associated with the musical genius. Robert Brand (Russ Whytal) is his friend of the old days, poverty stricken, but a genius, and this portrayal is something definite in Whytal's hands. The character part of the play is that of the music publisher, Manhard (Sam Edwards), a man such as all in the profession have met. Theo. Bendix has composed something unusual in the symphonic excerpt, "Orestes," played behind the scenes; but why begin in B minor and end in E flat major? The story is sweetly pathetic, with such bright dialogue, all of intense interest to the musical mind. Mr. Grosskopf's orchestra covers itself with glory and the ladies of the cast provide fair support, especially Greta, the maid (Naomi Childers), who goes out whistling it when chided for her everlasting singing of the same waltz song. It is a clean, interesting drama and teaches its own lesson without attempting to preach.

The Ziegler Institute of Normal Singing, 1425 Broadway (Metropolitan Opera House Building), New York, will have its opening week from October 19 to 26, and is now booking students for the various courses for artist singers, teachers and foreign singers to learn singing in English. The faculty is composed of Anna E. Ziegler, director and head of vocal department; Gardner Lamson, head of opera department; Walter L. Bogert, head of diction and sight singing, and instructors for acting, dancing, languages, harmony, light opera and musical history.

Zimbalist's American Debut.

Zimbalist, the Russian violinist, who makes his first appearance in America with the New York Philharmonic Society on November 2, 3 and 5, was born in Rostov on Don, Russia, nearly twenty-one years ago. After several years of early training under the guidance of his father, who was the conductor of an orchestra in his native city, young Zimbalist went to St. Petersburg, where he played for Leopold Auer, and was immediately accepted by this master and entered as a student at the Royal Conservatory, where he stayed for six years, at the end of which time he was graduated, winning the gold medal and a special prize of 1,200 rubles.

In November, 1907, Zimbalist made his debut in Berlin with the Philharmonic Orchestra, and shortly afterward went to London, where he was heard in an orchestral concert in Queen's Hall. Royalty has welcomed Zimbalist into their homes both as guest and performer. For his debut in New York Zimbalist has chosen the Glazounow concerto.

A Milwaukee Engagement for Connell.

Horatio Connell has been engaged for the baritone role in "The New Life," which will be given in German by the Milwaukee Music Verein on November 20.

Isabel Hauser Back in New York.

Isabel Hauser, the pianist, is back at her apartment in the Aphorpe, corner of Broadway and Seventy-ninth street, New York. Miss Hauser spent a delightful summer in Canada with her mother and other kinspeople. A little later the artist will announce her plans for the season.



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"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

It looks like an early winter and late opera evenings this season.

ITALY has captured Tripoli. Poor Tripolitans. Now they probably will have to hear "The Girl of the Golden West."

RUSSIAN spies have been working hard, but up to date no new Chopin, Glinka, Rubinstein or Tschai-kowsky has been discovered.

THERE is this delectable difference between a new motor car and a new piano: the owners of the car talk about it all the time and the owners of the piano do not.

IMPROVISATION on the piano seems to be a lost art. Why not include it again at piano concerts and thus give some variety to that form of musical entertainment?

MENDELSSOHN HALL is not available for concerts, after all. The Kinemacolor Company has leased it for five years, and will exhibit its colored moving pictures in the hallowed auditorium.

A PECULIAR opposition has developed in Freiburg, Baden, against the decision of the Opera management to produce, in the "Freischütz" performance, an exaggerated exhibition of the power of darkness. There are no details at hand as to how the demonstration is to be made.

MAURICE MAETERLINCK and Claude Debussy are expected in Boston to attend the "Pelleas et Melisande" local première in that city—at least, so the foreign press department of the Boston Opera informs America by cable. It is to be hoped that in the item of news the wish is not father to the thought.

MENDELSSOHN'S "Elijah" has been successfully performed in English provincial cities in operatic form. Charles Manners, to whom the idea is due, is to produce it in London now. The public will not know the difference and will accept "Elijah" as an opera as readily as it has accepted the oratorio. But will the music be the "Elijah" music?

ACCORDING to official press matter just received from Cincinnati, Leopold Stokowski desires to change the spelling of his name to Stokowski. With the new dignity of the "w" in place of the "v," the conductor of the Cincinnati Symphony Orchestra, and his bride, Olga Samaroff-Stokowski, the pianist, arrived in New York on Monday of this week, and will proceed at once to the first named city for the purpose of beginning rehearsals there prior to opening the regular season of the organization.

THE late Felix Mottl's first biographer will be Dr. Willy Krienitz, of Munich. There are volumes of letters in the Mottl coffers from Wagner, Liszt, Bruckner (who was Mottl's teacher), Hans von Bülow, Hugo Wolf, Saint-Saëns, Hans Richter, Dr. Riemann and others, not excluding a number from Nietzsche. Mottl was a gentle writer who, while insisting on his scheme, made the dialectics as agreeable as possible. How could such a man fight a battle in the New York clouds with the ghosts of two New York cabals, the one representing the dead Seidl, the other the dead Damrosch? Both of

these names are used in New York for musical politics and advertising, not at all in reverence.

BETHLEHEM, Pa., is to resume its famous Bach festivals next spring, thanks to the generosity of Charles M. Schwab, the steel magnate, who thus sets a practical example of what our men of millions can do to aid the cause of serious music. The Bach cult in Bethlehem languished while J. Fred Wolle, the conductor, was in California, but now that he has returned to his native city to live, the Bach Choir in that place will quickly reassume its former artistic importance and efficiency.

PRESIDENT GUY PORTER BENTON, installed recently as head of the University of Vermont, said in his opening address:

We may rejoice that the colleges of the country are encouraging manly sports. I confess that it has always been a mystery to me, and the mystery deepens with every added day, why it is that certain sanctimonious individuals pucker up their sour faces, and, if possible, look even more acetose than common, whenever their ears are greeted with a college yell.

There is no music in all the world so sweet to me as the yell of the college student. Every time a boy yells for his college or his university he is drawing its colors about him a little more securely, and thus he is laying the foundation for a larger patriotism.

Let that fossil who declaims against football be relegated to the museum of the antiquities. Let dumbness strike him who would use his voice against the songs and shouts of joyous college men when they triumph in oratory or debate.

For the president of a dignified seat of learning such as the University of Vermont, the sentiments just quoted smack strongly of supersentimentality and cheap appeal to the gallery. If President Benton had entered a plea for college orchestras and college choral societies, he would have been doing a fine thing, but to base his theory of a "larger patriotism" on college yells and campus whoops is a trifle painful, even to unsanctimonious individuals who have no sour faces to pucker up. The Greeks triumphed frequently in oratory and debate—also in athletics—but there is no record that they thereupon went forth into the open and howled their classical heads off in the effort to make the air hideous and themselves asinine.

NEW YORK'S orchestral season looms up apace and also in November. The Boston Symphony Orchestra will be heard here November 9 and 11, and on November 2 the New York Philharmonic is to make its local start for the winter. Some of the works promised for performance by the home organization are Dvorák's posthumous E flat symphony, Weingartner's third symphony, Strauss' "Aus Italien," four Beethoven symphonies, two by Haydn, two by Brahms, Mozart's "Jupiter," Mendelssohn's "Scotch," Dvorák's "New World," two each by Tschai-kowsky and Schubert, Berlioz's "Fantastique," Franck's in D minor, Goldmark's "Rustic Wedding" and Liszt's "Dante." Most of the standard overtures and a goodly number of Wagner's works are on the Philharmonic's repertory list, and also these novelties: Svendsen's "Zoro-hayda," Smetana's "Vysehrad," Van der Pals' "Spring and Autumn," Delius' "In a Summer Garden," Reger's "Hiller Variations" and "Lustspiel" overture, Draeseke's "Serenade," Nicodé's "Pursuit of Fortune," a scherzo by Lendvai, Suk's "Scherzo Fantastique," Manen's prelude to "Acté," and Sibelius' "En Saga." Other works scheduled are Liszt's "Tasso," "Festklänge," rhapsody No. 1, "Les Preludes" and "Ideale," "Don Juan" by Strauss, Debussy's "L'après-midi d'un Faune," and two nocturnes, Berlioz's "Damnation of Faust" (selections), Grieg's "Lyric Suite," Dvorák's "Slavic Rhapsody," the prelude to "Guntram," and "Tod und Verklärung" of Strauss, Saint-Saëns' "Phaeton," Humperdinck's "Arabian" suite, and Weber-Weingartner's "Invitation to the Dance."



BY THE EDITOR.

PARIS, September 29, 1911.

No better path towards the correct application of a statement can be taken than to reprint it; I shall therefore ask the republication of the following from the New York Times of September 3, 1911:

That there exists a sad condition in the musical art world of this country has been the recent complaint of many critics and teachers who are known to have at heart the higher standardization of general musical culture. This has come from many quarters, following well planned investigations, and these, in turn, have led to a number of pertinent queries, some of which are quite unusual, in view of the subject to which they apply.

It has been shown that practically every community boasts its music teacher, or teachers, or music school, and that they enjoy a growing public patronage. But the qualifications of these teachers and schools, as a class? Are they competent to properly instruct the musical aspirant? Is their influence a community detriment or an advantage? Is the public really able to judge what is a good teacher or a good school?

The answers to these questions are of moment in more than one sense. The general standard of musical culture in the United States, which has grown steadily, but slowly, has yet to be raised, if this country is to take its reasonable place in the world of musical affairs. At least, so declare those who are working toward the end of America's pre-eminence in music.

Of this class Frank Damrosch is a conspicuous leader. His long effort in New York to elevate the standard of school work, which culminated in the private endowment of the Institute of Musical Art, and his general musical activities are well known. Whatever message he would have about musical conditions, then, would be, at least, authoritative. So to him the writer went and repeated the questions already noted.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music," was his first word in answer.

Suppose we take more than a mere glance at these definite statements. Where can the New York Times find the complaints of the many critics and teachers on the sad condition in the musical art world of this country? That is the first thing I would like to know in order to see the facts. I want the recent complaints, and if the New York Times cannot point out to me the record made, the complaints and complainants, I am sure that paper, ranking high among New York dailies, will cheerfully retract the statement. "There exists a sad condition," it says, and that "has been the recent complaint of many critics and teachers." "Recent." Being recent, the matter is readily accessible. At the head of this paper for a generation, intimately associated with such matters, having written volumes on the subject, read by millions of people, nearly all interested directly, I must be credited with knowing something of current musical affairs, yet my ignorance is absolutely deplorable if the New York Times can point out to me the complaints, recent too, of "many critics and teachers" on the existing "sad condition in the musical art world of this country." I pause on that paragraph, awaiting no reply.

Let us proceed.

"The general standard of musical culture in the United States, which has grown steadily but slowly, has yet to be raised if this country is to take its

reasonable place in the world of musical affairs." What is a reasonable place? A reasonable place means either a place where reason prevails, or a place where things are reasonable, or a place which has a reason for being a place. But all this means nothing, it has no reference to the predicate. "The musical standard in the United States," in general, must be raised, if we are to amount to anything in the world of musical affairs.

If I am not mistaken it was the New York Times that some years ago published statistics showing how many millions of dollars, annually, were spent by the people of the United States to secure the best possible in music. There is no country, no two, no three who pay out in money, coming directly from the pockets of the people, as much as the United States does. Those statistics were furnished by me to the gentleman who was sent out to gather them, and I had worked for years in Europe and America to collect them.

The people of New York and other places have paid out, during the past generation, hundreds of thousands of dollars, through the Damrosch Brothers, and every one must agree with me that both are hard workers and desire to accomplish something with their noble schemes. Is it possible that all that money has been wasted, and that, after the work of a generation, by both of them, "a sad condition" exists in the musical art world, where they have been such prominent, such transuding workers? If I were to establish such a premise through which such a conclusion is inevitable, I would be accused of prejudice, although I cannot understand why, because no one has a higher estimate of the business qualifications of both brothers; but it is the New York Times, which, despite the intense activity of the Damrosch Brothers "in the musical art world" deplors that "a sad condition exists" and that "many critics and teachers" recently complained of this.

The New York Times is evidently not in communion with the Damrosch intellects, for it certainly never could have put itself on record with such a Patagonian "break." If what the Times says were really so, it would constitute a gigantic, sweeping indictment against the Damrosch Brothers, for they are New York's representative musicians as conductors of orchestras, of choral societies, as music lecturers, as composers, as teachers, as musical impresari, as general musical licensees in all directions, and they have been such for a quarter of a century, and the result is a "sad condition"? They are the missionaries of the wonderful truths they stand for and, after more than twenty-five years, the condition in musical art in the United States, including Manhattan and the Bronx, is "sad"? The Times man evidently did not meditate long on the principle he was handling, or he did not care, or it was his object to express this insidious opinion. Whether he is right or wrong is a question I leave to others just at present; what he says must stand as it does.

How It Stands.

In pursuing the article a little further we find this: The New York Times says that this idea, that a sad condition in music prevails, is declared by

"those who are working toward the end of America's pre-eminence in music" and that "of this class Frank Damrosch is a conspicuous leader." Yes, it is true. He and his brother, as I stated, have been such for more than a quarter of a century. "His long effort," that paper says.

But what object could there have been in asking any one for an opinion? If this "sad condition" prevails how can those who are, as the paper insinuates, responsible for the "sad condition" be competent to explain it? They could only apologize; none of those who participated with so "long" an "effort" could say anything except that there is no "sad condition" or, recognizing the "sad condition," they would be compelled to add "it isn't my fault, I and also my brethren, we did the best we could do, and we could not prevent the 'sad condition,' for you say it is here, and I agree with you, here it is." Thereupon, as related in the Times, the man went unto the Doctor.

What the Doctor Said.

THE MUSICAL COURIER has already illuminated its readers on the now famous financial or arithmetic maxim in our United States affairs of music, but that maxim will bear constant repetition, for only by repeating constantly can a definite impression be made. I refer to the above statement. I will repeat it so that its natural accents, those necessarily applying to the subject, are emphasized properly. His first were, as the Times says:

... "99 per cent. of the music teachers of the United States are totally unfit to teach music." ...

Let us accept this statement as true; it was intended to express the truth, for otherwise Doctor Damrosch would not have said it. The title of Doctor of Music has been denounced by this paper for a quarter of a century as a degree that is worthless because it has been bought and can be bought—even for \$100—and we have appealed to self respecting musicians to desist from using it, in order to stop the barter in it and in order not to give eminence, local strength and influence to those frauds who sell it and buy it and use it in connection with their names. The degree, "Doctor of Music" is, for these reasons, ridiculed by this paper as a humbug and many musicians upon whom it has been conferred, refuse to use it in connection with their names because they recognize the facts as they are in our country, viz., that very inferior institutions have State charters empowering them to confer the degree, which they forthwith, and naturally do upon the members of their faculties; that piano schools have such charters; that some schools or even individuals, under the guise of a school they own, accept \$100 and send the applicant to a special tailor who makes the costume and furnishes the mortarboard, etc. (on which these barterers make a commission also) for the purpose of initiation, and that consequently, the degree has fallen into desuetude, chiefly through our exposé of such dribbling nonsense and fixed fraud as is connected with it. Upon Doctor Damrosch this appeal has fallen flat and he permits the use of the title; he has never publicly disclaimed it.

How can he complain that there is only one per cent. of capable music teachers? Why does he not

practically help by publicly refusing a ridiculous degree, thereby making it more absurd. The innocent persons to whom he alludes, those knowing nothing of musical affairs, hear of Doctor of Music Damrosch; thousands of miles out West there happens to be a Doctor of Music in the same town those people live. He received his degree from a piano school in a small Iowa town. Those innocent people grade him up at once as the proper teacher. Can Doctor of Music Damrosch dare to utter a complaint about musical conditions? Is not his wearing of that title, part of the musical condition? It is first of all, before he expresses any further opinions, indispensably necessary for him publicly to announce that he cannot afford to permit an application to his name which allows any fraud Doctor to level himself up to his professional stature. Before complaining about conditions, Doctor of Music Damrosch must remove a condition.

Take New York, where there are many competent teachers who would not use the name or title "Doctor of Music," no matter how conferred, and would not purchase the title. What happens with these innocently ignorant persons who are not acquainted with musical conditions in New York? Will they be apt to go to the honorable, competent teacher with no title, or to the one who has bought his "Doctor of Music" degree and is called a Doctor of Music as Doctor of Music Damrosch is called, no matter who conferred on the latter his degree? He points to Damrosch and says: "We are Doctors of Music, Damrosch and I; what do the other ninety-nine per cent. amount to?"

Not Competent.

But to reverse the position, I would begin by declaring that as there is no competent tribunal to decide as between the capacity and ability of music teachers, any other music teacher of the United States has the same privilege Doctor of Music Damrosch assumed, and every other music teacher can declare in favor of himself with ninety-nine per cent. incompetents on the other side, including Doctor of Music Damrosch in his list of incompetents, as Doctor of Music Damrosch includes nearly every music teacher in New York or the United States in his ninety-nine per cent. list of incompetents. Because Doctor of Music Damrosch established the precedent, it does not follow that others should ignore it.

I should very much like to have the opinions of the following musicians on this same "sad condition" in the United States, with their percentage estimate.

How Many?

"How many music teachers in the United States are incompetent to teach music?"

Doctor of Music Damrosch estimates it at ninety-nine per cent.

What is your estimate, Mr. Alexander Lambert? And yours, Mr. Arthur Mees; and yours, Messrs. Kurt Schindler, Oscar Saenger, Percy Goetschius, Stojowski, Alvah Glover Salmon and Mrs. Virgil, Max Knitel-Treumann, Constantin Sternberg, Albert Ross Parsons, E. M. Bowman, Elfert Florio, William Shakespeare, Madame Gardner-Bartlett, Edgar Stillman-Kelley, Bernhard Ziehn (one of the greatest living pedagogic authorities in music), William Nelson Burritt, Ivan Morawski, John J. Hattstaedt?

By the way, what becomes of all those teachers of music in the schools of music, not under Doctor of Music Damrosch, those faculties? Are they all dumped into that ninety-nine per cent.? There are about 2,500 teachers of music in Manhattan; of these about twenty-five are in the doctor's school, the Betty Loeb Institute. All the others in Manhattan are the ninety-nine per cent. of incompetents. Naturally the doctor would not have any incompetents in the Betty Loeb Institute. We therefore might as well all resign. We are all, every one in

Manhattan, in that glorious ninety-nine. Hurrah for the Red, White and Blue!!

What is your per cent., Messrs. Peavey, Knodle, Von Stein and George Sweet? What percentage do you offer, Madame Ragna Linné, and where is your bid, Mr. Albert Mildenberg and the members of the Opera School of New York (not endowed). Eleanor McLellan, and Baroness Litta von Elsner, and Mrs. Ziegler, and Marie Louise Todd, and Mrs. Evans von Klenner, what say you as to the percentage,—now? Notwithstanding the doctor, you have his privilege of putting down an estimate on the incompetents, as you see them. His estimate puts all of you out—down and out, but you can do the same. You have as much right to estimate and you can put him exactly where he puts you, even if none of you cares to be a doctor of music—on which I congratulate you.

Where is Paul Savage, the people of the Burt School and of those of the Applied, pretty effective it seems to me in musical life, as I see it, without a degree.

Bruno Huhn has views; I have heard them, and Frederick Bristol is a man with a teaching record, and there are others also who have elevated pupils so that they can go before the community and assert themselves, teachers such as Henry Schradieck, Regina Watson, Hattie Clapper Morris, little Pizzarello, Samuel Bowden Moyle, Elizabeth K. Patterson, Mary Walter Gilbert, Dr. Edouard Blitz, Mr. Von Ende, Helena von Doenhoff, Amy Grant—intelligent, progressive, literary and musical people, full of the sense of art responsibility. These people have the same right to a per cent. estimate as Damrosch, the doctor, and their exclusion of him from the competent list has exactly as much value, each one, as his single right of excluding them has.

Then, as I proceed, I remember Rafael Joseffy. Will he give a little percentage—just one per cent. and count himself out please?

All these can make their percentage estimate and they can enroll the doctor among the incompetents as he enrolled them:

Charles Anthony (Boston's successful pianist and teacher), Perley Dunn Aldrich (well known teacher), Perry Averill (of splendid teaching fame), John C. Alden, Franz X. Arens (conductor and vocal coach), Stella Hadden Alexander (excellent pianist), Richard Arnold (former concertmeister of New York Philharmonic), August Arnold, Jacob Altschuler, Modest Altschuler (conductor of the Russian Symphony Orchestra), Anna Arnaud, Robert Alvin Augustine, Albert O. Anderson, George Amos, Anita Alvarez, Bessie E. Ayres, Warren D. Allen, Nita Abbott, P. G. Anton, Samuel Adelstein, Nellie A. Alderman, George F. Aschbacher, Mrs. Dr. Armstrong, Emma Abbott, Mrs. E. Andrews, Emma Acker, Dora Hamilton Ash, Elizabeth Ames (California cellist, now established in New York), Clarence Adler, Sally Frothingham Akers (now of Denver, Col.), Robert A. Augustine, Arthur J. Abott, A. M. Abbott, William S. Adams, Walter B. Aiken, Robert Allen, Mary Andrews, William Andros, F. W. Archibald, W. D. Armstrong, Joseph N. Ashton, J. Warren Andrew, Mortimer Adkins.

Arthur J. Bassett (pianist and pedagogue of Worcester, Mass.), W. J. Baltzel (noted educator and writer), Dr. M. L. Bartlett, Isabella Beaton (composer-pianist of rising reputation), William F. Bentley, Edward W. Berge, Albert Brown, Frances L. Brock, Grace M. Bramhall, Mary E. Braden, Flora Brackett, James S. Bergen, Virginia T. Bestor, Elizabeth Bintliff, Mrs. Ernest Binder, C. C. Birchard, Louise Burgess, Katherine Burrowes, F. C. Butcher, Henry M. Butler, Mary Stuart Butler, Jacob Bloom, Mrs. Arthur Bridge, Herman Braun, Curt Baumbach, Carl Baermann (famous as a pianist and pedagogue), Mrs. M. E. Blanchard, Willard Batchelder (Brooklyn instructor), E. S. Bonelli, Arthur Beresford, Miltonella Beardsley (concert pianist pupil of Joseffy), Kenneth M. Bradley (manager and lecturer Bush Conservatory of Music, Chicago), Martin Ballmann, William E. Braly, Mrs. Robert Bachrach, Laura Adella Bliss, Emma Bates, Annie A. Bowman, Elizabeth W. Berg, W. J. Batchelder (of San Francisco reputation), Mr. and Mrs. Joseph Beringer, Josephine Bemis, Grace Boardman, F. S. Boldrey, Harry Bland, Freda Backman, Agnes Bradner, D. E. Bailey, James Bird, Emmy Raabe-Burg, Olive Lynda Booth, S. W. Brady, T. S. Bergey, Hagbard Brase, Gustav L. Becker (piano pedagogue of repute), Jessie Brown, Olinda Bockemohle, William Bassett, Otis B. Boise (internationally famous as a

theorist), George F. Boyle (well known composer and pianist of Baltimore), Herbert Butler, J. Vernon Butler (teacher and choral conductor of Worcester, Mass.), Adolf Brune, Gladys Bowyer, Inga Nelson Brown, Rosc Blumenthal, Carl Bruchhausen, R. Beuchel, S. Bollinger, G. Buddeus, E. Bateman, D. Bittner, Madame Bollinger, D. W. Banta, O. Bollhorst, R. Buhl, Alfredo Barili (teacher in Atlanta; nephew of Adelina Patti), Dudley Buck Jr., Walter L. Bogert, Jorge C. Benitez, Genevieve Bisbee, Frank J. Benedict, B. Sylvana Blackman, Ella Bachus-Behr, Victor Biart (soloist and instructor) Thuel Burnham, Sigmund Beel (with wide Pacific slope and London renown), Hanna Butler, Mrs. Bergey, Julia Barrow, Lucy Jocelyn Bushnell, Rene L. Becker, Samuel L. Baldwin, Mary E. Bruce, Nellie Birmingham, John Hyatt Brewer, Charles D. Baker, Adele Laeis Baldwin (has many successful pupils), Platon Brounoff (pupil of Rubinstein, Rimsky-Korsakoff, etc.), Cora Beeman, Alice Brady, Mrs. S. F. Brown, Harriett Brown, Vere Brereton, J. E. Bailey, Lena Barton, J. M. Bounds, Professor Bemis, Eugene Brown, Florence Bryan, Mollie S. Bryant, Mrs. Edwin E. Beardsley, Clara Baur (director of Cincinnati Conservatory of Music), Mrs. Henry Smock Boice, Felix Borowski (theorist), Joseph Baernstein-Regneas (one of Oscar Saenger's best disciples), Carlo Buonamici (well known virtuoso with a long list of accomplished pupils), Max Bendix (teacher for many years), Holger Birkeroed, Myron A. Bickford, William Brady, F. D. Baars, Iva Sproule Baker, L. B. Baker, Ralph L. Baldwin, Clara E. S. Ballard, Alice Barbour (soprano), Edw. Bromberg (Russian singer and teacher), Frances de V. Ball (of Albany and New York), Mrs. I. S. Baker, Oze Brink, F. J. Boerger, Prof. O. E. Bartel, A. Bellingham, G. W. Barnes, H. Behning, Anna Burchard, Hazel Branyan, Maude E. Bowers, J. E. Bergen, Gladys Bonner, Grace N. Brennan, Bessie Bickel, Prof. Edward Birge, Gertrude Burns, Glen Bott, W. E. M. Browne, Belle Bachelor, Gertrude Bott, J. M. Black, Flora Bergen, Isabel Brush, Jessie Bosley, Ella Brown, Carolina Bouregard.

William Addison Chalfant, Hermann Carri, Ferdinand Carri (head of a successful music school), C. Whitney Coombs (prominent New York organist and composer), A. Y. Cornell, George Copeland (one of Boston's noted pianists and exponent of Debussy's music), D. Marion Cumming, Calvin B. Cady, John Spencer Camp, Alma F. Campbell, William Wilson Campbell, Russell Carter, George W. Chadwick (noted composer, and director of the New England Conservatory), Clarence Chandler, Kate S. Chittenden (dean of the Institute of Applied Music), Lily Regina Church, Benjamin P. Clark, Christian B. Clark, D. A. Clippinger, Lucy K. Cole, Rosseter G. Cole (composer), Samuel W. Cole, Amy L. Connor, Evelyn F. Copp (noted originator of the Fletcher Music Method), Newton J. Corey, Julia E. Crane, Florence May Currier, Thomas P. Currier, P. D. Clark, Wallace Cheney, Margaret Crook, Eliza Carmichael, Estella Cronk, Charles Carter, Laura Cline, Mary Cribb, Bert Chastain, Jennie Clark, Daisy Cline, Mabel Curtiss, Lu Agnes Cole, Maude Cadwallader, William Coffey, Ava Cope, Tasa Clifford, Alice M. Clemmons, J. A. Carson, Mrs. E. E. Connel, Golde Crouch, L. Edith Curtins, Mary Conway, Katherine Corkery, Ethel Cox, Milton Cook, Marie Center, William Edwin Chamberlain, Louis Crepau, John Carrington, Hart Conway, Mrs. Stuart Close, Rebekah Crawford, Madame Ratcliffe Caperton, Charles Wakefield Cadman (popular composer), Abbie Carrington-Lewys, Elizabeth Carrick, Hattie Carl, Alice Climer, Winifred Culver, Edgar Cramer, Mildred Campbell, Florence Crane, William Critzer, L. L. Canfield, Louise Cooke, D. H. Cleland, Prof. F. M. Calvert, Violet Crandel, J. C. Chenot, W. N. Cheney, W. A. Curl, Emma Cone, Henrietta A. Cammeyer, Angel Agnes Chopourian (Armenian-American soprano), Giuseppe Campanari (celebrated singer and teacher), A. Carbone, Alberta Campbell, Fredericka Cooke (organist and teacher, New York City), Arthur Claassen (conductor German singing societies), J. Cortland Cooper, Earl Cartwright, Bertha Cushing Child, Ethel Coover, Ethel Cullison Mary A. Cryder, Gilbert Ray Combs, Edith Corette, Jeanette Coyne, Mary Wood Chase, Jeanette Durno, Anna Ring Clauson, Florence Carbery, L. Clendenen, E. Condon, Alfred Cogswell, Beatrice Clifford, Angelo Cortese, Mary Cook, Lillie Cervin.

Estelle Heartt Dreyfuss, Esther Ellen Dale, Mrs. J. Ryan DeCamp, Ada Doolittle, Prof. J. W. Davis, Nelle Dye, Viola Deaton, Miss Deal, Mabel Dixon, B. F. Davis, Owen Davis, Lelia B. Duncan, Eugene Deller, Helen C. O. Dell, Mary Dickerson, Audrey Dowell, Charles Deich, Miss Derby, Anna Davison, Bulah Davis, Lyda Doggett, Mrs. Wardner Davis, Eva De Camp, Carrie L. Dunning, Vladimir Dubinsky, Maire Dubinsky, Helen D. Daggett, Jessie Davis, Emma A. Dambmann, Elsie De Voe, Lena Doria Devine, Regina De Sales, Mme. de Berg-Lofigren (well known Boston vocal teacher with many noted pupils to her credit), Herman Devries, Olive A. Dosh, John Dempsey, Carl Deis, Emma K. Dennison, Harry Detweiler, Annie Louise David (clever harpist), Marie Dubinsky, Leontine de Ahna, Clarence Dickinson (con-

ductor of Mendelssohn Glee Club, New York), Paul Dufault, Maurice Devries, Kurt Donath, Louis Doering, A. B. Dean, May I. Ditto, Stella Darr, David D. Duggan, Percy A. R. Dow, Pierre Douillet, Frances A. Dailey, William H. Dana, Inez Day, M. M. Dege, Edward Dickinson, Julia B. Dickinson, Mary E. Dickson, Anna J. Dotson, Charles W. Douglas, Peter W. Dykema (professor of music, Ethical Culture School), Louise Sturdevant Dixon (piano specialist), George Downing (excellent baritone),

Etta Edwards, Ethel Evans, Clarence Eddy (international reputation), Helene Maigille-Ency, Emma C. Eames, Herman Epstein (has produced many good pupils), Albert I. Elkus (California composer-pianist), William Ehamn, Nicholas J. Elsenheimer (theorist), Hilma Emander, Louis H. Eaton, Charles Farwell Edson, Louis C. Elson (noted lecturer and theorist of Boston), Pearl Emmons, Louise Ehlers, Mary Evans, C. F. Ebersole, Maggie Evans, Anthony Embs, Elsie Ray Eddy, Henry P. Eames, Carrie Eaton, George Edwards, Effa M. Ellis, J. Lawrence Erb, Luella Einsel, Olive Theo. Ecord, Mabel B. Evans.

Nahan Franko, Jeanette Fernandez, Otto L. Fischer, Dora Feist, Henrietta Feist, Ben Franklin, Arthur Farwell (in charge of New York Municipal Music), Adelia Fermin, Dr. Pearce Foster, W. A. Forsythe, Professor Frost, Charlotte Field, Mabel Fertich, Clara Ferris, W. E. Fisher, E. N. Fulton, Ethel Fetter, J. E. Freeburg, Alma Fones, Eleanor Foster, Harriet Foster, Mrs. C. T. Falkner, Charles E. Farley, Charles H. Farnsworth (Columbia University), Edith H. Farrington, Alfred M. Fletcher, Adolph M. Foerster (composer and sought-after teacher), Katherine Foote, Antonio Frosolono, Grace Freeman (popular California violinist, now established in New York), Amy Fay, Carl Fiqué, Katherine Noack-Fiqué, Earl Fullen, Carl Faelten (with a Boston reputation), Reinhold Faeltten, Mrs. Reinhold Faeltten, Felix Fox (one of Boston's best pianists and teachers), Anton Foerster (a finely equipped pianist), Dr. Louis Falk, Mrs. O. L. Fox, August Fraemcke (splendid pianist and teacher), Mrs. Glenn O. Friermood, Glenn O. Friermood, Edward Falck (conductor, theorist, coach), E. Marie Bel-Fouche, Arthur Foote (famous composer and theorist), George H. Foss, Robert W. Forcier, S. M. Fabian, Miles Farrow (organist).

George Coleman Gow (professor of music, Vassar College), George Folsom Granberry (head of New York Piano School), Oscar Garreissen, Maurice Goldblatt, Victor Garwood, Melanie Guttman-Rice, Fannie O. Greene, John Cornelius Griggs, Paolo Gallico, Wallace Goodrich (theorist and conductor of Boston Opera Company), Virginia Goodsell, Delia E. Griswold, Mackenzie Gordon, Adolf Gregory, Joseph Greven, Louise Arnold Gilbert, Mary Hallock Greenwalt, Marshall W. Giselman, N. L. Glover, J. H. Garster, Mrs. E. D. Glass, Nelle Glover, Charles Norman Granville, Alfred Giraudet, Theodore Gordohn, Joseph Gotsch, Adelaide Gescheidt, Virgil Gordon, Florence E. Gale, Adolf Glose, Albino Gorno (great renown in Cincinnati), Filoteo Greco (many pupils), Alessandro Gorno, Claude Maitland Griffith, Esperanza Gargue, Herbert Wilber Greene (successes as a teacher), Elizabeth L. Gallagher, Michele Guarini, Irving M. Glen, Hermann Geiss, Mr. and Mrs. Fred S. Gutterson, Robert A. Gayler, Hermann Gensa, A. J. Goodrich (theorist), Alice Grass, Edwin Grasse (splendid composer and violinist), Pedro Guetary (noted tenor and composer), Frances Greene, Beatrice Goldie, Clement R. Gale, Caia Aarup-Greene, Sara Galloway, Cere Groethe, Georgia Gates, Heinrich Gebhard (one of Boston's galaxy of brilliant pianists), Thomas Evans Greene, Charles Galloway, Arnold T. Gantvoort (noted musical educator), Anna M. Gay, Jacob J. Geesey, John Laing Gibb, Joseph H. Gittings (many splendid pupils), Nathan L. Glover, Philip H. Goepf (theorist), Alisie E. Goodrich, Eva A. Goodwin, Lyle E. Gorton, H. W. Gray (publisher), O. R. Greene, Jeanette G. Grose, Lulu Baker Gunn, John H. Gutterson.

Bessie Huntley, E. J. Hankemier, Minnie Hodges, Georgia Hodgson, Cecil Hall, Maud Houghton, Hazel Hurt, Hazel Harker, Leona Holden, Minette Harlan, Effie Harmon, Fern Howell, Foster Hitte, R. D. Head, Jeanette Hughes, Josephine Howe, Harriette Hindman, Ada Soderhueck, Andrew Hemphill, W. S. Hubbard (critic, lecturer and coach), Clarence G. Hamilton, Sarah H. Hamilton, William C. Hammond (composer), Louise Harnish, Harry C. Harper, William Harper, Frank W. Harrison, Leslie J. Hodgson, Wesley Howard, Mrs. S. T. Hensel, Ernest Hutcheson, J. C. van Hutsteyn, Laura D. Harris, William Hoffmann, Jacques Hoffman (member of Boston Symphony Orchestra and well known violin teacher), Harley Hamilton, Chester Herold, Helen Colburn Heath, Frank Howard, William B. Hazard, Eula Howard, Henry K. Hadley (composer and conductor), Fanny Hirsch, Emil Hofmann, Henry G. Hanchett, Emma Howson, Louis Heine Arthur Hochman (excellent pianist), Heinrich Hammer (conductor of the Washington Symphony Orchestra), Inga Hoegsbro, Gustav Hinrichs (conductor and vocal coach), Anna

Hodgson, Eugene C. Heffley, Marguerite Hall, Henry Holden Huss (composer), Karleton Hackett, May Hamaker, Victor Harris (long string of successes), Mr. and Mrs. Arthur J. Hubbard (well known vocal teachers of Boston), Max Herzberg, D. P. Hughes, Jessica A. Henson (soprano and teacher, of New York), Anna Hedgson, Julia Pauline Hall, Irwin E. Hassell, Robert Hosca, Madame Hildegard Hoffman-Huss, Emma Walton Hodgkinson, Amy Hare, Warren Hedden, Harold G. Hutchins, Carl Hein (first class teacher), Theodore Habelmann (popular coach), Eudora B. Harbers, Pauline Houck, Arthur Hand, Mabel Sharp Herdian, Mary E. Highsmith, Gustav O. Hornberger, Myrtle Head, C. P. Hill, Belle Haight, Clyde Harbaugh, Eleanor Hursh, Mayne Hart, Zetta Huber, Bessie Henry, Ella Hill, Vetta Haverhill, Ferne Louella Heatman, Grace Hoff, Myrta Hartson, Isabel Hysell, R. Henderson, T. A. Hargrave, Euphenia Huston, Mary Hoham, Nora Hare, Mary T. Hadley, Esther Houck, Mae Harshman, Ernest Hesser, Bessie Hunter, Carrie Delle Hosmer, Mrs. Charles E. Hotchkiss, Grace R. Horne, William A. Hastle, P. C. Hayden, Harry L. Hertz, Wilbur F. Heath, Frederick Heidel, Mrs. Frederick Heizer, Richard A. Heritage, Grace Heward, James Hamilton Howe, Caroline Woods Howell, Maud M. Howes, Mary Webber Hunt, Adah Hussey, Carl Hein (New York conductor).

Jessamine Harrison-Irvine, Jessie Ingersoll, Elizabeth Ilgen.

Max Jacobs, Mrs. Lester Bartlett Jones, Helen Lindstrom Jaderborg, Ferdinand Jäger, Aurelia Jäger (Brooklyn's pride), Jennie F. W. Johnson, Peter Johnson, Perlee V. Jarvis, Florence Jenkins, Grace Anna Jewett, R. L. Johnson, Ethel Jayne, Prof. M. Edwin Johnson, Sylvania Jackson, Jessie Jones, Arthur C. James, Philip James, Vera Amica Johnson, Florence Jubb, E. A. Jahn.

Sergei Klibansky (celebrated in Berlin and New York), Myrta French Kürsteiner, Jean Paul Kürsteiner, E. B. Kinney, Hermann Klum, Eleanor Kriens, Victor Kúzdó, Julia Klumpke, Earle G. Killeen, Franz Kaltenborn (old time violinist), Wilfried Klamroth, Minna Kaufmann, Esther May Kendig, Julie Rivé-King (brilliant pianist), Walter Keller, Georgia Kober (W. H. Sherwood pupil), Thomas J. Kelley, Henry James, William Konrad, Walter R. Knupfer, Mrs. Bruno Oscar Klein, Dorothy Kastler, George Krüger, Heinrich Klingensfeld, Marie Klingensfeld, Emil Knopp, Elizabeth King, J. C. King, John Koch, Christiaan Kierna, Paul Kefer, Helen Kruger, Ona Knetzer, Lillian M. Knott, Clifton King, William C. King, William W. Keays, A. W. Keene, Willard Kimball, William B. Kinnear, A. C. Kleine, Ernest R. Kroeger, Hans Kronold (successful cellist).

Wilbur A. Luyster (successful teacher of sight-singing), Alexander Lambert (many successful disciples), Isidore Luckstone (popular coach and vocal teacher), Kate Liddle, Celene Loveland, Lella Parr-Livingstone, Emil Liebling, Mary Hart Law, Mary L. Leckhart, Rollie Borden-Low, Leopold Lichtenberg, Madame Listner, Arthur L. Lawason, John Hermann Loud, Oscar Lofgren, Bernhard Listemann (world-renowned violinist), Doré Lyon, Charles Martin Loeffler (theorist and well known violinist), Max Liebling, Max Leckner (Indianapolis' best), Julius Lorenz, Caroline Halsted Little, Roscoe Warren Lucy, Jennette Evelyn Lamping, Richard Lucchesi, John Lund, Edla Lund, Heniot Levy, Franklin Lawson (many proved pupils), Harry Clifford Lott, Mrs. Ben Lathrop (soprano formerly of San Francisco now of New York), Lillie Lawlor, Carl V. Lachmund, Katherine Allan Lively, Henry C. Lahee, Charles W. Landon, Margaret Ruthven Lang, Margaret E. Leavy, Ernest Leclerc, Peter C. Lutkin, Harry W. Leuthi, Mrs. Charles Lombard, Louis Lissner, Cornelia B. LeFevre, Frank A. Lee, Mrs. Max Leckner, P. Joseph Leyendecker, Mary White Longman, Katherine Lincoln (excellent Boston teacher and well known soprano).

Sigismondo Martinez, Mary Alveta Morse, H. D. Mustard, Geraldine Morgan, Annie Louise Tanner-Musin, Grace Hamilton Morrey, Harold B. Maryott, Maude Morrison, James Tucker MacKenzie, John P. Mann, Hamilton Crawford MacDougall, Horace Alden Miller, Fernando Michelena, Victor Maurel (world renowned), James Stephen Martin, Mr. and Mrs. John Dennis Mehan (vocal specialists), J. Christopher Marks (organist and composer), John W. Metcalf, Karl A. Malcherek, Clarence Marshall, George McMillar, Mary Moore, Leila G. Munsell, Wilbur McDonald, Hamilton C. MacDougall, Joseph McLean, Arthur L. Manchester, Clara Malloy, Pietro Minetti, Charles W. Morrison (head of Oberlin Conservatory of Music), Johannes Miersch, Marcia Manley, Muriel Moore, Anatoli Melzakowski, John B. Miller, Adolf Mühlmann, Ellen Kinsman Mann, Daniel Gregory Mason, Leila G. Munsell, Louise Mundell, Florence Mulford, Henriette Michelson, Joseph Macz (piano teacher in Syracuse University), Madame Puerraru-Marracci, Mr. and Mrs. John Marquardt, Mr. and Mrs. Hugo Mansfeldt (distinguished San Francisco teachers), Mr. and Mrs. Oscar Mansfeldt, Anna von Meyerinck, Benjamin S. Moore, Isabella Marks, Edna Montagne, Madame Josefa Middecke, E. Presson Miller, Alice Garrigue Mott, Mrs. Hall McAllister, Alta Miller,

Gwylm Miles, Laura E. Morrill, Arthur L. Manchester, Mary Goodbar Morgan, Nellie G. Murphy, Giulio Minetti, Mrs. Dean McKay, Adele Margulies (striking teaching results), Lawrence J. Munson, Frank E. Morse, Leverett B. Merrill, Jean Corrodi Moos, Ainslee Moore, Henry Edward Malloy, Carlton McHenry, Sara Mesick, Albert F. Mando, Mrs. J. W. Marley, C. A. Marshall, John P. Marshall, Leonard B. Marshall, Nellie B. Martin, Harold B. Maryott, Henry Lowell Mason, Mary Bacon Mason, Judson W. Mather, Harper C. Maybee, J. E. McCarthy, Osbourne McConathy, Thomas J. McCormick, Agnes McCune, Paul L. McFerrin, James M. McLaughlin, Florence McMillen, Lucy Marsh (fine soprano), Leonard B. McWhood, Herbert A. Miliken, Max Carver Miranda, Wilson T. Moog, Charles H. Morse, Frank E. Morse, Orwin A. Morse, Clara E. Munger (international reputation as a vocal teacher).

Mrs. William S. Nelson, Lillian Sherwood Nicholson, Lena Carrol Nicholson, William Wellington Norton, Bentley Nicholson, Grace Davis Northrup, Clara S. Nood, Edgar A. Nelson, Jessie Waters Northrop, Marie Cross-Newhaus (lecturer and coach), Matje von Niessen-Stone (distinguished songstress), Homer Norris (theorist and organist), Henry N. Nast, E. W. Newton, Ida Fletcher Norton, William B. Norton, John B. Nykerk.

Henry Otte, Philip Olson, Olive Orblson, Gyula Ormay, Florence Farnham Olmsted, Ethel C. Ostrander, Anna Otten, Emma Oberholz, William H. Oetting, Arne Oldberg (noted composer), Herman E. Owen.

M. Poulson, O. E. Painter, Sara L. Pence, Frances Peyton, Pamela Payne, Mary Myrtle Posey, Minnie Penrod, Mary A. Potter, Guy Pitner, Fletcher A. Parker, Fannie C. Parsons, Eugene S. J. Paulus, Ella Gilmore Pearce, H. Staples Pedley, Jennie Peers, Smith N. Penfield, Stephen B. L. Penrose, Henry S. Perkins, Georgia F. Perry, Harry Phillips, Mary Reid Pierce, Waldo S. Pratt, Mrs. Waldo S. Pratt, Parson Price (vocal teacher), James D. Price, Clara S. Prince, Scott B. Prowell, W. Francis Parsons, Eugenie Pappenheim (old time artist), Frantz Proschowsky, Myrtal C. Palmer, Susie Fennell Pipes, Harry W. Patrick, Richard C. Percy, Horatio W. Parker (theorist), Alice Andreas Parker, Ange Albert Patton, Richard Platt (another one in Boston's galaxy of brilliant pianists), Alice M. Powers, Maria Peterson (Worcester's best vocal teacher), Harold Phillips, Agnes Hope Pillsbury, A. Buzzi-Peccia (many accomplished pupils), Ashley B. Pettis, Eva Navone Provost, Herman Perlet, Jennie Parker, Helen Porter, Albert Pattou, Lois Pennock.

Helen W. Ross, Hugo Riesenfeld (former concertmaster at Manhattan Opera House), G. E. Robinson, Louis Felix Raymond, Mrs. Richard Rees, Elsa Ruegger, Otto Raubut, Frank R. Rix, Byford Ryan, Evelyn Roberts, Emma Rice, Grace W. Rardin, Hazel Robuck, Ellen Russell, Fanny Reherd, Anna Rider, C. E. Robinson, Prof. Ralph Rigby, Florence Rogers, Clayton D. Richards, C. Rozier, Blanche Ruffner, Lucy Robinson, C. A. Radde, F. Marion Ralston, Carl M. Roeder, F. W. Riesberg, Mme. de Rigaud (popular vocal instructress), Mrs. C. Howard Royall, Mrs. Lilian Rano, Graham Reed, Hermann Riedrich, Jennie A. Robinson, Dr. Cornelius Rubner (at Columbia University), Else West Rulen, Harold Randolph (of Baltimore's Peabody Institute), Zudie Harris-Reinecke (composer), Alfred G. Robyn (composer and organist), Charlotte Boerlage-Reyers, Byford Ryan, Betty Frank Ruckert, Earl Rosenberg, Maurice Rosenfeld, Louis Arthur Russell, Emil Rey, John T. Reed, Madame Ohlstrom-Renard, Abigail Raymer, Karl Reckzeh, M. Eleanor Rupp, Arthur Rech, Josef Rosenfeld, Erich Rath, Frank L. Reed, Marion S. Reynolds, Charles I. Rice, G. Darlington Richards, Albert Riemenschneider, Frederic W. Root, Mrs. May S. Ruggles, Thaddeus Rich (concert master Philadelphia Orchestra).

Prof. W. C. Stouffer, Lillian M. Stander, Una Spencer, Mrs. M. A. Stedman, Prof. Albert Smith, Cora Sproul, Harriett Scarff, Lorin Stuckey, Florence Sheldon, Beatrice Sanders, Mary Stone, Elizabeth Shrock, Prof. M. E. Snyder, Ella Sayers, Vivian Stoddard, Edward S. Schneider (composer), Nettie Schneider, Corbin Short, Marie Sanford, Professor Stopher, Meda Sexton, Caludia Stevenson, Grace Stover, Rosa Starbuck, Virginia Sterns, Cora Small, Mabel Swartz, O. T. Spencer, Paul Steindorff (San Francisco musical director and teacher), Leda Crawford-Steele, Eleanor Smith, Silvio Scionti, Henry Dike Sleeper, William Taylor Spangler, Samuel Savannah, Wallace A. Sabin, E. G. Strickler, H. J. Stewart, Edward Faber Schneider, Fannie Kurth Sieber, Effie Stewart, Bertha Wolcott Slocomb, Frederick Stevenson, Ralph Leech Sterner, Julius Sturn, Mabel Sweet, Grace Shaffer, Margaret Sechrist, Louise Steagall, George Seigler, Edith Studson, Earl Starbuck, Frank R. Speck, Theresa B. Smith, Alexander Sébald (violinist of illimitable technic and repertory), Marian Spangler, Harold Osborn Smith, Hugo Steinbruch, Gerrit Smith, Hans von Schiller (old time piano pedagogue), Marshall Stedman, C. Strassberger (splendid St. Louis educator), R. Stempf, I. Stockho, H. Stein, August Schmitt, G. Sheets, B. Strassberger (see C. Strassberger), Celia Schiller, Louis Still-

man, Harry Rowe Shelley, William F. Sherman, Ella Schroeder, Eugene V. Scorgie, Allen Spencer, Walter L. Spalding (at Harvard University), Mrs. William Steinbach, Jacob Stadtfeld (noted San Francisco piano pedagogue), Ferdinand Schaefer, Alexander Stewart, Edmund Severn (composer and teacher of violin), Mrs. Edmund Severn, Arthur Severn, Edgar G. Sweet (professor of singing at Oberlin Conservatory), Leo Schulz (one of our best cellists, G. Waring Stebbins, Carl G. Schmidt, Madame E. B. de Serrano, Harriet A. Shaw, Giorgio M. Sulli, Thomas Whitney Surette, Henry Seymour Schweitzer, Louis Victor Saar (theorist and composer), Louise Harper-Sweet, Wilhelm Schmidt, Forrest Schulz, Paul Stoye, Mona Smith, Bruno Steindel (first class cellist), Walter F. Skeele, Franz Schoeppe, Walfried Singer, Laura Grant Short, R. Earle Smith, Henrietta Speke-Seeley, Moritz E. Schwarz (organist of Trinity Church, New York), Lazar S. Samoiloff, Carlos N. Sanchez, Ella May Smith, Conrad Wirtz, Paul Savage, Elinor Comstock, S. Wesley Sears, G. E. Shea, Wager Swayne, Sofia Step-hali, Thomas Hood Simpson, Eva I. Stinson, Clarence E. Shepard, Lyla Lucille Smith, Clyde W. Stephens, Hallie Snyder, Ethel Spring, Lucretia Shaw, Sadie Smith, Grace W. Sims, Josie Smith, Cora Seymour, Francis Stockton, Marion Steele, Walter Spry, Alexander Saslavsky, Ida Haggerty-Snell, William E. Sackett, Nathan Sacks, Morgan St. John, Bessie M. Salmon, Sumner Salter, Carl G. Schmidt, J. L. Schoen, H. E. Schultze, Clayton F. Summy (composer), T. W. Sturgeon, Janet T. Stone, Edith M. Stone, N. Coe Stewart, George B. Stevens, Gustav Strube (theorist, conductor and violin member of Boston Symphony Orchestra), W. S. Sterling, Elsie M. Shawe, Daisy F. Sherman, William J. Short, Jean S. Sinclair, Marion W. Smile, Carrie L. Smith, Kate L. Smith, Margaret Salisbury, Lillia Snelling (operatic contralto), F. W. Schleider, Marie Stoddart, Ellen Strom.

Emma Thursby (of old time concert fame), Charles Lee Tracy, Theodore J. Toedt, Mrs. Theodore J. Toedt, Clara Tippet (Boston's well known vocal teacher), Mary L. Trimmer, Harry Arthur Torhorst, Hugo Troetschel, Eleanor Rosalie Thornton, Oscar Thorsen, Berta Grosse - Thomason, Alois Trnka, Burton Thatcher, Kirk Towns, Katherine L. Taylor, Bertha Smith Titus, Paul Tidden, Pierre Tirindelli, Mrs. W. Tromboni, Frances Thoroughman, Robert Tolmie, Carl N. Tollefsen, Augusta Schnabel-Tollefsen, Mrs. Thomas Tapper, Stephen Townsend, Della Thal, Mme. Hervor Torpadie, F. A. Tubbs, LeRoy Tebbis, E. C. Tillotson, Adelle Temy, Mary Thompson, Gail Teachout, L. M. Tilson, R. V. Turner, Jeannie Terry, Ruth Thomas, Irene Trenberth, Joseph T. Tracy, Fairie Templin, Mary Taylor, Robert Topp, Lorena Tomson, Mrs. G. Fred Thompson, Ethel Tozier, Mary S. Thomas, Blanche Tibbits, Mrs. V. M. Tilson, Edith E. Torrey, Ralph E. Towle, Abram Ray Tyler, Richard M. Tunncliffe.

C. O. Ulrich.

Daniel Visanska (fine violin results), Theodore Van Vorx (liked by numerous pupils), Ephra Vogelsang, Carl Venth, Mrs. Carl Venth, Arthur Voorhis, A. M. Virgil (known from treble to bass of the music world), Arnold Volpe, Louis B. Voigt (dramatic soprano), Mary Van Order, J. F. Veaco, Elizabeth Van Fleet Vosseller, Louise von Feilitzsch, Agnes Vincent.

Ella Wilson, Hermaine Wicking, Gertrude Wahl, Eva Whitmer, A. E. Willitt, Prof. Joseph Wylli, Professor Williams, Elizabeth Winn, Myrtle Walters, Eugene Ward, I. E. Wright, Pauline Wanbaugh, Myrtle Woodson, Bertha Wolk, Irene Wheeler, Gertrude Williams, Leta Wolgemut, Flora Wharton, Ruth Whitmore, Prof. T. Sanford Williams, Ethel Watson, Lulu White, A. Campbell Weston, Mr. and Mrs. George Weiler, Mary E. Waite, John A. Wallace, Lena Walters, Frances Walker, Frank B. Webster, Guy Herbert Woodland, Madame Justin Wegener, Franz Wagner, Adolf Weidig (theorist), Leopold Wolfsohn, Mary Ella Williams, Marie Withrow, J. S. Warrell, Hother Wismer, F. A. Wickman, Elizabeth Westgate, Lillian Wallace, Henrietta Weber, Oscar Weil (theorist, critic and composer), Anton Witek (concertmaster Boston Symphony Orchestra), Vita Witek (well known pianist), Robert G. Weigester, Newton Wertman, George Winchell, Josie Webster, Grace Walter, Inez Wonder, A. E. Winter, Prof. E. O. Wright, E. D. Williams, Mary T. Williamson, Janet Bullock Williams, Earle Albert Wayne, Howard Wells, Frederick N. Waterman (rising vocal teacher of Boston), Mary Woodruff, Ina Watkins, Mabel E. Woodworth, Arthur Weiss, C. Mortimer Wiske (conductor Paterson, N. J., music festivals), Mrs. C. Mortimer Wiske, Leopold Winkler, August Walther, Cecil Wright, Max Wertheim, Grace Wethern, Beatrice Wainwright, Mrs. Stacey Williams, J. Fred Wolle (formerly head of music at University of California), Arvid Wallin, Hjalmar Wetterstrom, Vendla Wetterstrom-Wilber, W. A. Willett, Emmanuel Wad, Bart Wirtz, Wilford Watters, Julian Walker, Mary Phillips Webster, R. Huntington Woodman, Carl Paige Wood, Anna Miller Wood (vocal teacher, of Boston and San Francisco), B. F. Wood, Frederick W. Woodell, D. J. Winston, Thomas Wilson, B. C. Welga-

mood, Charles A. White, Harry C. Whitmore, Priscilla White (one of Boston's best known vocal teachers), Lorene Rogers-Wells, Harriet Ware (composer).

Walter S. Young, Mrs. Edward E. Young, Oren Bacheler Young, Francis L. Young, George C. Young.

Alexander Zukowsky, Fannie Bloomfield Zeisler (no comment necessary), E. C. Zartman, Theodore Zbinden, Richard Zeckwer, Jaroslav de Zielinski (Los Angeles' music sharp).

The Attitude.

This is a small list of music teachers only; there are thousands more. Putting aside those whose names are not at this moment within our reach, all these in accordance with the Doctor of Music Damrosch ninety-nine per cent. of incompetents, go into that ninety-nine per cent. class, and many more. I suppose that this percentage basis was unconsciously evoked as one of the traces leading back to the time when Damrosch was clerking in a Denver sheet music store, for in those days the sheet music discounts and percentages were severe, particularly out West. Whatever schooling one receives in music in a sheet music store, it does not justify any one to apply such a system to the estimate of teaching competency or incompetency generally. But then every music teacher, including even those who passed regularly through conservatories, can make his own estimate, just as Damrosch made his, and include or exclude him.

What, however, must appeal to the sense of justice of every one interested in music, is the attitude toward the profession by this Damrosch. Where does the Institute of Music stand in view of that attitude? Does it support Damrosch in this fierce onslaught on the musical profession of the United States; is it behind him in this exhibition of indelicacy? Is it endowed for the purpose of demonstrating such cheap, uncalled for trumpery?

What is Damrosch's record as a teacher? Where are his pupils? Where are the pupils of the millionaire endowed institute he has been leading since its founding?

In which capacity in music has any pupil of that institute made any kind of impression that would justify any superiority to other schools of music in America? We fail to recall a name. And suppose a few names could be given in reply to the question? Can that justify Damrosch, clad with the robes of that office, and the influence going with it, to denounce the poor women and men who, as teachers of music, are helping on the whole combined effort for its elevation? With a sweeping remark he attempts to ruin the reputation of a whole profession, *en bloc*, and, as seen at the end of the interview, he does this with a puff for the Institute he is connected with. The unutterably bad taste of it is also most deplorable. Was that the object of that charitable soul, the late Betty Loeb, to have her money applied to the destruction of other people's means of livelihood?

I am leaving aside entirely Damrosch's competency on the subject; that is the basis of another discussion. So far the Institute under his management has not produced. He says in the same interview, referring to other schools and the Betty Loeb: "Such schools cannot, of course, be profitable." If not profitable and there are no record pupils either, what is the object; wherein is the purpose fulfilled? Is the Institute conducted with the object of vilifying the whole musical profession? This is not the first time that Damrosch has publicly made such statements, and one is naturally led to the conclusion that they are due to the condition of the Institute and thus the Institute suffers.

BLUMENBERG.

Most popular in New York's repertory of tunes this winter will be Liszt's music and "Alexander's Rag-Time Band."

FOOTBALL and grand opera come simultaneously in this country. Both bring forth plenty of kicking.

At the beginning of a new season one looks forward with regret to the inevitable train of "criticism" which feels safe in battering up a few very beautiful but less known compositions. Falling in with the crowd, however, it is an act of neighborly kindness to supply amateurs with a list of these beautiful works which may be pooh-poohed without imminent danger of being caught in the error. Here is the Dvorák violin concerto of noble music which is said to be too long in the adagio and is an all round mean errand for the fiddler besides. Writing on the Goldmark concerto, it will be safe to claim that there is not a speck of music in it, unless in the slow movement. The rest of the concerto is only a race up and down the fingerboard. The Bruch "Scotch" fantasia will be safely termed a noisy conglomeration of cheap folk tunes and Bruch a blithering idiot to persist in carrying it through five movements, each one cheaper than the preceding. With so much well accomplished, the reporter will have a veritable bonanza this Liszt centennial year, and can begin with a ten strike against the A major concerto. Then may follow the entire Liszt output according to the complete catalogue of his works. It will never be too late to hammer up the choral finale to the Beethoven ninth symphony. The late Anton Bruckner left nine voluminous symphonies and a gargantuan string quintet, which may yet be cried down with impunity. If any work by Reger appears and the claim that it is Bach, Schumann and Brahms seems unavailable, then call it the diseased nerve product of a spectacular modern and pay no attention to the composer's own belief that it is closer to Haydn and Palestrina. Then conclude by some mention of lack of melody and say that Reger never struck a tune in his life and never will. Finally, there must be encesing war on "Salome" and "Elektra" and the public should have a smooth running serial catalogue of the sins charged against them. There is a new rumor that "Carmen" is no lady. Chiefs of police everywhere must have free tickets to referee her show, and her musical play must not be sung for a second time in any city. Furthermore, the music reportorial profession must stand united, and may the fool killers and the goblins never get it.

If every Governor of a State had the courage and good taste of Woodrow Wilson, the chief executive of New Jersey, silly and vulgar hymn tunes would no longer be tolerated in the churches. Governor Wilson recently attended a Sunday school convention in his State, and there boldly criticised the hymn known as "The Beautiful Isle of Somewhere." THE MUSICAL COURIER frequently has urged revision of certain church hymnals. Among the Protestant sects, the Episcopalians and Lutherans use hymnals worthy of their great denominations, and some other denominations are taking steps to improve the music used at the divine worship. With the large number of sublime chorales and hymns written for the churches there is no need for the trashy sort of hymn tunes. The plea that the "common people" require a "catchy" tune in order to be able to join in the congregational singing ought no longer to be accepted by those responsible for the musical features in the church services. The "common people" should hear only the best, as in Germany, and that is where a large percentage of men and women have an intelligent comprehension of good music. All of the great masters who have enriched ecclesiastical music have written scores so simple that a child with an ear for music may learn them in a day. The doggerel which has been labeled "hymns" should be gathered up and used to start the fires in the church furnaces.

Now let the bassoons blow and sound the call to operatic war. Generalissimos Gatti-Casazza, Alfred Hertz and Cleofonte Campanini have arrived in port and look formidable.

MILAN MONOPOLY.

We quote from the Christian Science Monitor, published in the scientific city of Boston, this paragraph from a recent article on Mr. Dippel's defection:

Mr. Gatti-Casazza, of the Metropolitan Opera, and Mr. Russell, of the Boston Opera, like the Puccini operas and have evidence enough that their subscribers like them; they consider the operas worth the royalties demanded by the publishers. Mr. Dippel, perhaps from a pique that is a part of his inherited Hammerstein tradition, perhaps from study of his box office returns of last year, perhaps from mere artistic selection, has decided to let his Puccini scenery and properties lie in the storeroom the coming winter. He may see how he can give Chicago an individual character in the operatic world through a season of productions from which modern Italian verism is absent. There is little doubt, in any case, that he can make a brilliant art record for his company by following out in a thorough manner the artistic methods he took up from Oscar Hammerstein.

The definite statement is made that Mr. Gatti-Casazza and Henry Russell "like" Puccini operas. That question—their "like" or "dislike" of an opera—does not enter into the Monopoly controversy from the very fact that the "like" or "dislike" is not considered by the Monopoly. The Monopoly insists upon demanding, not only a fixed price for every opera it controls, but, in addition:

(a) The purchase of a new opera for each season, whether the Metropolitan "likes" it or not, or whether the Metropolitan will perform it or not; the Metropolitan this year had to purchase "Cristoforo Colombo" and will not perform it. Had it not done so, there would have been no Puccini or other Milan Monopoly operas at the Metropolitan Opera House. It is our opinion that, with such tyrannical, non-artistic domination, there should have been no Puccini or Monopoly operas at all.

(b) The cast selection to be submitted to the Milan Monopoly. This is done in order to give to such singers the opportunity as are favorites with the Monopoly—for one reason or the other—or to force others—in Europe and America—to get under cover, and make their engagements, for all over the world, through the allied Milan agents, who are subject to the control of the Monopoly.

(c) The business contracts between the composers of Italy and the Milan Monopoly are contrived and constructed with a view to fastening them down to the footstool of the Monopoly through the prestige and power it secures in America with its American contracts and income. Thus dozens of operas have been, virtually, presented to the Monopoly, merely with the expectation of a reward to the composer in the shape of an expected introduction to America, with the glittering possibilities of a success similar to Puccini's. Hence the composers are on their knees to the Monopoly, with the result that Italy is in the throes of a crisis, brought about through the protests of many of its musicians and composers, who, represented by Rosadi, a member of Parliament from Florence, who has introduced the anti-monopoly bill into the Italian Parliament, which is to be voted on in November, are clamoring for liberty from monopoly.

(d) The Monopoly forced its demand still further by lobbying in the Congressional vestibules in Washington, and, notwithstanding that it carried its

points last time, in foisting a copyright law upon us that gives extraordinary and unconstitutional privileges to foreigners and deprives Americans of their own rights, it is to ask for still more at the next session of Congress, pointing to, among other things, the remarkable demand of the American people for the works owned and controlled by the Monopoly, which has its own offices and bureau in New York, where its chief agents regularly assemble to carry through their projects—a right it is justifiable in exercising in view of the powers given to it by Congress. Of course, the Monopoly is merely doing what all monopolies do—crushing out everything that impedes its path.

(e) The diffusion of the general sentiment that the success of our American singers can be obtained only through the study of the roles of those operas controlled, owned and manipulated by the Milan Monopoly. As a result, all of our vocal teachers who instruct and our singers or pupils who study the roles of the Puccini and other Monopoly operas, must submit to the exactions, orders or commands issued by the Monopoly before the singers can secure engagements. The vocal teachers are all carrying grist to the mill of the Milan Monopoly when they instruct their pupils in the Puccini and other opera roles owned by the Monopoly. Who are the Americans today singing in the prominent Italian opera houses? Give their names. Echo. Those singing in the smaller opera houses are among the large number of constantly hopeful aspirants. Give the names of the Americans singing with fixed contracts at La Scala, at the San Carlo, at the Politeama, at the Fenice, at the Pergola, at the Roman big houses? Do we ever hear of the great American triumphs on the stages of the opera houses controlled in Italy by the Monopoly? Never—never! It may as well be stated here that if the American wishes to sing in Italy, he and she must pay!

(f) The Monopoly feeds on the sale of the piano and vocal parts of the operas given in America, of which it sells hundreds of thousands of copyrighted copies at enormous profits. All the vocal teachers buy these Milan printed piano and vocal parts; all the vocal students buy them; many opera patrons buy them, and all besides purchase the single piano and vocal numbers. Therefore, in order to draw revenue from operas which have been published but which have not made a success in Europe, the Monopoly compels the Metropolitan Opera Company to purchase these nonsalable operas so that a sale is created in America of the piano and vocal scores, which sell on the mere announcements in the daily papers that such a new opera has been accepted by the Metropolitan. No sooner is that news issued than the teachers order the piano and vocal parts (the students following) in order to become acquainted with the scores, to teach them—although not one of ten thousand of these pupils, not one of twenty thousand, will ever be accepted by the Milan Monopoly; in fact, the operas are not even produced. The daily papers therefore become the advertising media for the Monopoly; being hoodwinked constantly with a game that they should, by this time,

know, makes them the vehicles for a foreign dividend, at American expense.

(g) The results of its pandering to our taste again at our expense. This is shown in the effrontery exhibited in pushing a musical nonentity like "The Girl of the Golden West," composed to tickle our vanity, notwithstanding the expression of opinion that declared it an indifferent work. Thus it is followed up by another vanity tickler, this time an opera named after Christopher Columbus, the name inspiring the Monopoly with the idea that America will accept anything foreign, as soon as the title conveys a flattery to our jejune and flatulent theories of art.

The reasons given by the Monitor for Mr. Dippel's decision to put an end to the tyranny of the Monopoly are also of a very undecided and indefinite sort—fleeing from any kind of committal to an opinion. Mr. Dippel simply refused to endure the exactions any longer. If he was willing to pay the exorbitant price for the privilege of giving a Monopoly opera he at least could not submit to a dictation that demanded a fixed number of monopoly operas; that was Mr. Dippel's position. Besides, Mr. Dippel is an artist also and this Puccini stuff did not meet with his theories of art anyway. There were better things to offer to the people who entrusted him with this duty and he, no doubt, felt that the time had come to make a trial in a new and more modern direction.

We believe Messrs. Gatti-Casazza and Russell will follow suit, first because they now have an opportunity to liberate the institutions in their care from the exactions and from the control of a Monopoly, and next because they must feel that they are with the people in endeavoring to produce a higher class of opera than the Monopoly can possibly furnish.

As to our American girls studying opera with a hope of getting on the stages of the opera houses across the sea, we would most respectfully suggest to the parents to investigate this subject with a little more than the usual indifference. It is penetrating.

—*—

THIS is about the time when the hopes of young singers hang high, but many who dream of shining in grand opera ought to turn their activities to operetta and comic opera, for it is in that school of singing where there is a dearth of good voices. The pecuniary reward in the lesser form of opera is not to be despised, either.

—*—

IN the New York Sun of September 23, we come across this passage: "It seems as if not less than a third of the population of this land is preparing to sing in grand opera." Is that a promise or a threat?

—*—

LATEST musical news, as per European cable in the New York American: "Madame Cavalieri eats a raw onion every night before retiring so as to give her skin its dreamy, creamy white color."

—*—

To overtake those who've succeeded
It is needful by night and by day
To toil while the others are working
And to toil as well when they play.



VARIATIONS

Says the Pittsburgh Gazette-Times: "The song 'Brown October Ale' has been put under the ban by the W. C. T. U. of an Ohio town. Will somebody please write a jovial, inspiring song about root beer?" Reginald de Koven, author of "Brown October Ale," says that the very name of root beer makes him shudder.

And since censorship is to be established over our song repertory, there is also the church hymn which was condemned not long ago by Governor Wilson, of New Jersey. Now along comes John D. Rockefeller, and praises that self same composition. In

other words, the sacred tune has the approval of him "from whom oil blessings flow."

According to the Shortsville (N. Y.) Enterprise, "Andrew Kommer, a sixteen year old youth, picked 100 bushels of apples in nine hours, working from a ladder nearly all of the time." On general principles, I should say that Andrew's performance showed as much useful technic as if he had played Liszt's "Campanella" blindfolded, or been able to make Debussy's "Pagodes" sound like piano music.

An interesting reproduction is shown on this page of the frontispiece to the original edition of Schu-

mann's "Kreisleriana." Note the picture of the composer at the top of the drawing, with the angel and the demon on either side of him. The good fairy is made to look like Clara Wieck. The dedication, "Seinem Freunde, Herrn F. Chopin," also looks characteristic in print.

From Budapest a correspondent writes to the Vienna Neues Tageblatt that on a certain occasion Franz Liszt was the subject of a heated debate in the Reichstag of Siebenbürgen, and that the subject under discussion was voted upon before it could be settled. The library of the House of Representa-



MADAME SCHUMANN-HEINK AND MISS VAN DYCK, DAUGHTER OF ERNEST VAN DYCK, THE FAMOUS PARSIFAL.

Miss Van Dyck was born in Bayreuth twenty-two years ago. The photo was taken in front of the Festspielhaus.

tives in Budapest harbors the interesting documents relating to the affair, and among them is the signed statement of Karl Hajnik, one of the members of the Chamber at the time. It reads: "The Siebenbürgen Congress had the right to recommend to His



MADAME SCHUMANN-HEINK AND ELLEN GULBRANSON, The Bayreuth Brunnhilde during every festival from 1896-1911.

Majesty for ennoblement, not only the high dignitaries of other countries, but also the meritorious citizens of our own land. During the session of 1847, a member moved that the body recommend His Majesty to confer a patent of nobility on Franz



FACSIMILE OF TITLE PAGE TO THE ORIGINAL EDITION OF SCHUMANN'S "KREISLERIANA."

Liszt. The member who made the proposition refrained from any special eulogy of Liszt, for he knew that every Hungarian was familiar with the great musician's name and proud to claim him as a fellow Magyar. The mere mention of Liszt's name drew forth a pandemonium of enthusiasm, the sounds consisting of cheering, clanking of swords, and shouts of the national cry of 'eljen.' Such seemingly unanimous approval moved the president to arise for a speech in which he intended to point out that the motion had been carried by acclamation. Suddenly an obscure deputy arose and in an excited treble voice exclaimed: 'I am satisfied with the will of the Assembly, but in order to set myself right with my constituency I would like to know who the man is whom we have honored so signally. I have never heard his name.' As though by common consent, the members rushed upon the ignorant representative, pushed him back into his chair, and drowned his further remarks with a chorus of jeering and catcalls." As a mere matter of form, the Liszt motion was then put to vote, and passed unanimously. Shortly after the greatest Hungarian of them all became Franz von Liszt.

Leopold Stokowski and Madame Samaroff-Stokowski spent the summer in Munich, but made trips to many other places in that region, and on one of them stayed for several days in the Bavarian Alps. Madame S.-S. had passed many summers in the little village of Oberatdorf, and while there, always dressed in the peasant costume of that place, and became one of the people, going so far as to learn the dialect and converse with the inhabitants in their native tongue. One of the most useful parts of the costume, according to Madame S.-S., are the "Bergschuhe" (mountain shoes), with soles one-half inch thick, and the bottoms filled with great hobnails. To get these shoes fitted, Madame S.-S. went to the village shoemaker (who was one of the most influential members of the council, and was always addressed as "Meister") and had her measure taken. She says that the place reminded her for all the world of Hans Sachs' shop. The "Meister" drew forth with great majesty a huge volume which he laid on the floor. In this book were the footprints, as it were, of generations of villagers. When Madame S.-S. put her foot on the blank page to be measured, he grunted "Kinderfuesse" (child's feet), for in comparison with the great, flat, peasant feet, the American woman's pedals did seem like a child's. The high instep gave the "Meister" intense artistic satisfaction, and his pride in the boots when they were finished, was most amusing. (Note of the scribe: The part about the high instep was told by Mr. Stokowski.)

Whatever on earth the appended postal card may mean, at least its receipt is acknowledged herewith:

PARNASSUS, October, 1911.

Mein Liebling:

It seems to me that Gounod how to make funny puns. Some of them are rather Raff though.

Ever yours,

E. I. N. KATER,
Doctor of Mewsick.

With cordial respects to the revered proofreader of the Blumenberg Press, after a perusal of last week's issue of THE MUSICAL COURIER any unprejudiced reader must come to the conclusion that Brahms was "grim" and not "trim," and that Rameau was born several years before 1932.

What has become of the Strauss-Tausig waltz transcriptions for piano? They really have some reason for existing.

LEONARD LIEBLING.

COLOR AND MUSIC AGAIN.

We gladly publish the following letter from I. L. Schoen because we think it will interest our readers. And it is quite likely that it may be more satisfactory to some of our readers than our own views on this subject are:

ST. LOUIS, September 21, 1911.

To The Musical Courier:

In your recent editorial on "Music and Color" there are some points that seem to be debatable, and I beg your kind indulgence in offering the following view:

Apart from the pleasure derived from hearing music and intelligently appreciating a great composer's genius, nothing connected with musical art seems more interesting than the investigation of the causes of its great influence over ourselves. Among the many sides thus open for study, none appears more fruitful of surprising results (as well as the divergence of opinions) than the relationship you decidedly refuse to allow.

This subject, "Music and Color," revived and much discussed at the present time, is a very old one. In the English translation of Goethe's "Farbenlehre," by C. L. Eastlake, there is to be found this note by the translator: "Aristotle in 'De Sensu et Sensibili' writes: 'It is possible that colors may stand in relation to each other in the same manner as concords in music; for the colors which are (to each other) in proportions corresponding with the musical concords, are those which appear to be the most agreeable.'"

That the ancient Greeks went further than merely observing a relationship between color and sound in a superficial manner is shown by this extract from Helmholtz's "Sensations of Tone," (p. 408, Ellis Translation): "It is perhaps not a strange fact that the ancient Greeks used the idea of coloring with their music. In their system they, according to the interpreters of Greek musical theory, made use of quarter tones, or intervals much smaller than ours, and called such coloring (chroai)." Our own use today of the term "chromatic" fully testifies to this very old and instinctive feeling of the relationship referred to.

Goethe thus refers to the matter in his "Theory of Color": "That a certain relation exists between color and melody has always been felt; this is proven by the frequent comparisons we meet with, sometimes as passing allusions, sometimes as circumstantial parallels—color and sound do not admit of being directly compared in any way, but both are referable to a higher formula, both are derivable, although each for itself, from this higher law."

So far it appears that physical science has not advanced much further in a discovery of a higher law than the undulatory theory as applied both to light and sound. According to this theory, says Professor Tyndall, "what pitch is to the ear, color is to the eye." (Lectures on Light.)

Bearing on this same theory, the article on "Color" in the Encyclopædia Britannica contains the following: "There is a strict analogy between variations of color in light and variations of pitch in sound."

A further analogy along this line relates to the decomposition of both light rays and tones. A ray of light may be divided by a prism into its component primary colors; while the Helmholtz resonators permit of distinguishing the overtones belonging to a given sound.

It is but natural that we find in the field of psychology the most interesting results derived from this inquiry, because we may more easily succeed in observing effects produced upon our consciousness by the things of the outer world. It cannot be denied that a relationship such as referred to is unconsciously felt and implied when we speak of "bright" high tones and "dark" or "somber" low tones, and many other similar forms of expression. A step further and we arrive at musical impressions termed "musical phantoms." Sensitive, poetic natures perceive vivid mental pictures or colors when hearing musical sounds, and in some instances certain colors are associated with special tones or keys. It would be a rather rashly made statement to say this is due to nervous derangement. For instance, there is the case of Beethoven who claimed to have a special feeling of color for the different musical keys. Thus he associated the key of D flat major with deep black. Now while this was to him a real fact (and it is of peculiar interest to us simply on his account) we should not hold, in spite of all the eccentricities of genius he exhibited, that he was mentally unbalanced.

Interesting instances of this character (associations of sounds and colors) can be related of many eminent musicians.

Even practical use of this idea may be found, employing color ideas in the routine of musical interpretation. It is told of Liszt, that once, when rehearsing with his orchestra, he could not produce the result aimed at in a certain part, until he requested the orchestra to play in a "less red, rather in a more violet, manner." And, strange to say, his meaning was understood by his musicians.

This slight sketch can be enlarged to a great length; not only can the analogy be firmly established on a psycho-

logical basis but manifold applications of color ideas to every phase of musical effects could also be adduced. But your good nature should not be abused by further encroachment.

Sincerely yours,

I. L. SCHOEN,

Musical Art Building, St. Louis.

Our attitude toward the relationship of sound and color is similar to that of a scientist toward theology. We know that many persons feel a relationship between sound and color, but we have never yet seen any proof that such a relationship exists.

We say it with due modesty that I. L. Schoen has not taught us anything we did not already know. We have many times read these postulated theories, but have almost given up hope that any one can ever prove them. We have profound respect for Aristotle's genius, more from hearsay than from intimate knowledge of his works.

But we very well know that Aristotle was as ignorant as a babe is of the physical nature of sound and color. If we are not mistaken, it was Aristotle who believed that light went forth from the eye to illumine the object seen. His reason for so thinking was that when a man gets a blow on the eye he sees sparks. Pythagoras, Anaxagoras, Plato, Aristotle, Archimedes and the rest of the Greeks lived long before the discovery of vibrations, undulatory waves, prisms, and the thousand and one discoveries of science. They felt and they guessed, but they did not, and could not, know.

The feelers and guessers of our times can prove nothing about the relationship of tone and color. We always have our doubts about these sayings of great composers which have found their way into print. If D flat gave the impression of deep black to Beethoven why does it not do so to the rest of the musical world? And, moreover, what does I. L. Schoen mean by "the key of D flat major"? Does he mean the scale of D flat major, or chord of D flat major? Or does he mean all the chords, melodies, phrases, modulations, that make up a musical composition written in the tonality of D flat major? Did Beethoven mean that when he heard the D flat major slow movement of his "Appassionata" sonata he got an impression of "deep black"? We have no copy of this sonata at hand, but writing from memory we can state that the first chord of that slow movement is D flat major, the second chord G flat major, the third chord D flat major, the fourth G flat major, the fifth a second inversion of D flat major, the sixth a chord of A flat major.

We need go no further. How shall we translate these chords into color? (a) Shall we make the whole passage black because the tonality is D flat major? (b) Shall we put black only for the actual chords of D flat major, using other colors for the chords of G flat major and A flat major? (c) Shall we employ black only to represent the tone D flat, which occurs in the chord of G flat as well as in the chord of D flat? Was it the signature or the pitch of D flat major that suggested black to Beethoven? If it was the signature of five flats that did it, then what would be the effect of writing the same sounds in the identical pitch of seven sharps—that is to say, C sharp major? If it was the pitch that caused the "key of D flat major" to suggest black to Beethoven we naturally ask, Which pitch is meant? Was it the old pitch of Handel's day when D flat was almost as low as our present A? Was it the high English Philharmonic pitch which was to be heard on nearly all English and American pianos as late as some twenty years ago? Or is it the normal French diapason of middle A with 435 vibrations to the second at sixty degrees Fahrenheit?

In Handel's day Beethoven might have heard his "Appassionata" sonata in C sharp minor, with the slow movement in A major. Twenty-five years ago he might have heard it in F sharp minor, with the slow movement in D major. Or, if Beethoven had another pitch in mind when he composed that immortal sonata our present pitch of F minor and D

flat major would suggest some color other than black to Beethoven.

It will seem strange to the musical world to learn that that lovely bit of D flat major light and consolation between the two storms of F minor gloom and passion meant black to the composer.

Under what conditions did Beethoven get the suggestion of black from D flat major? We are certain that if he ever made such a statement he was referring to the employment of that tonality in certain specific surroundings under special conditions. We know that a dull gray color suggests breaking white-caps in a picture of a dark and stormy sea, and that the same dull gray suggests black storm clouds in a summer sky. The same color can be used for white in one place and for black in another. So may the chord of D flat major or minor, or any other chord, be used for opposite effects when employed in juxtaposition to various harmonies.

But even supposing that D flat *did* suggest black to Beethoven under all conditions, it does not follow that there is any connection between the chord and the color. It is a common fault to mistake coincidences for causes, and it is wrong to believe that emotional idiosyncrasies are reasons. Those who feel that there must be some relationship between sound and color will continue to feel. Those who demand the least possible amount of practical and scientific proof must be forever dissatisfied with the guesses and theories of ancient Greeks, German poets, English critics, American journalists, and others whose knowledge of music is too slender to claim the attention of serious musicians.

Science explains the vibrations of sound and the vibrations of color. Let it rest there. This is not a scientific, but a musical journal. From the musician's point of view no evidence whatever has been shown that there is any connection between music and color. Let us be practical. Let us not confuse terms. Painters speak of certain colors as cool and of others as warm, but they have no reference to temperature. If Liszt on a certain occasion demanded a violet rather than a red tone he used it for musicians who well understood music and badly understood color. An orchestra of painters would have understood nothing at all from such a musical criticism. Nor would a roomful of musicians understand the jargon of a painter who demanded a D flat major color. But a debating club of pseudo-scientists who understand neither music nor painting beyond a smattering of terms, is ever ready to discuss the relationship between sound and color.

Needless to say the conclusions of these "Ladies and Gentlemen" carry no weight because their language is filled with vague terms that convey no precise meaning to those who are painters and composers.

ANTI-MUSIC.

"I believe it is possible to invent an instrument that shall have a quite contrary effect to those martial ones now in use: an instrument that shall sink the spirits, and shake the nerves, and curdle the blood, and inspire despair, and cowardice, and consternation, at a surprising rate. It is probable the roaring of a lion, the warbling of cats and screech-owls, together with a mixture of the howling of dogs, judiciously imitated and compounded, might go a great way in this invention. Whether such anti-music as this might not be of service in a camp, I shall leave to the military men to consider."

These words are not ours. Nor are we quoting from some of the recent New York criticisms on Strauss, or repeating the sayings of the German critics of Wagner. These very modern and satirical sentences were penned by the Reverend Jeremy Collier, two hundred years ago, in England.

Collier was eight years old when Purcell was born, and the chief composers in England at that time were Michael Wise, Pelham Humfrey, John Blow, William Turner, Jeremiah Clark, William

Croft and Purcell. It is impossible, therefore, that Collier could have heard any roaring lions, warbling cats, screeching owls and howling dogs in the tame and placid music of those times. Cromwell's Puritans had all but extirpated church and theatrical music alike. That pre-eminence in music which England had once enjoyed was ended. Dunstable, Tallis, Byrd, Bull, Gibbons, were dead, and the great English virginalists were superseded by the French clavicinists. To such a low condition had the music of England fallen that King Charles had a promising boy, Pelham Humfrey, sent over to France to study with Lully.

Pepys, in his Diary, November 15, 1667, among other items, has the following remarks on the music of the King's private household:

"Home, and there find, as I expected, Mr. Caesar and little Pelham Humphreys, lately returned from France, and is an absolute Monsieur, as full of form, and confidence, and vanity, and disparages everything, and everybody's skill but his own. But to hear how he laughs at all the King's musick here, as Blagrave, and others, that they cannot keep time nor tune, nor understand anything; and that Grebus, the Frenchman, the King's master of the musick, how he understands nothing, nor can play on any instrument, and so cannot compose."

Collier could have heard nothing in his youth which suggested the zoological symphony he describes. Collier died in 1726, and it was not till 1762 that Gluck produced his "Orfeo," in which we really do hear the barking of dogs—magnificent dogs! How else shall we describe those passages for the double basses while the chorus thunders "No!" as Orpheus seeks to penetrate the underworld in quest of Euridice?

And the tawny lion with his puny roar is insignificant beside Fafner! "Pruh! Komm! prahlendes Kind."

And as for screech-owls, we think it likely that the Reverend Jeremy Collier would lay a sacerdotal finger on the side of his ecclesiastical nose and exclaim "I told you so" if he could but hear the E flat clarinet in that part of Strauss' "Heldenleben" where the hero encounters obstacles.

We cannot, just for the moment, put our hands on cats. The cat is a shifty animal, anyhow, and not to be apprehended unawares. This "harmless, necessary cat," as Shakespeare calls it, has played a very small part in music, in so far as composers are concerned. For though the animal is an enthusiastic and irrepressible vocalist, no instrument maker has, as yet, deemed its anti-musical voice worthy of instrumental imitation. No composer known to us has surrounded himself with cats, as did the mighty Cardinal Richelieu of France.

Still, it cannot be gainsaid that Collier was right in believing that an instrument could be made that might serve as a cat copier. While the old divine was driving his squeaking quill pen over the hand-made rag paper of that day, the master luthier of Cremona, Stradivarius, was at work on instruments that yield admirable imitations of serenading, fighting, dying cats when played upon by unskilful hands. With appropriate gradations of dynamical stress, an irregular sliding of the finger up and down, the fourth string of a violin gives excellent cat effects.

The bray of the donkey, the bellow of the calf, and other tones of amplitude and opulence, are well within the scope of the bovine and asinine trombonist. He need but sound the fourth line F in the first position, and, without changing the embouchure, slowly draw the slide to the seventh position, to get the real exclamation of a disgruntled heifer. In fact, we are inclined to the belief that it was the trombone that started the eloquent divine on his flight of anti-musical imagination. The instrument had long been known in England under the name of sackbut.

King James' authorized version of the Bible published in 1611 made mention of the sackbut. In

1587 John Howes wrote: "I also think it convenient that the children should learne to singe and play uppon all sorts of instruments, as to sounde the trumpett, the cornett, the recorder or flute, to play uppon shagbolts, shalmes and other instruments that are to be played uppon either with winde or finger." As like as not it was the impetuous experiments of a boy on the shagbolt, alias sackbut, alias trombone, which suggested a menagerie to Jeremy Collier.

We have instruments today capable of delicate effects like the cackling of hens or even the sybaritic profanity of mice. The mouthpieces of oboes and clarinets detached from the instruments are potent in anti-music. A skilful cellist can extract cricket chirpings from the strings that lie between the tailpiece and the bridge. And how shall we define the misbehavior of the bassoon on that one low note, solus, fortissimo, in Haydn's "Creation"? Can we call the hopping frogs and crawling lice in Handel's "Israel in Egypt" musical? Are they not truly anti-musical and unpleasant?

The bird that sings to Siegfried in the forest and tells him of the fire encircled Brünnhilde; the cuckoo and the song birds by the brookside in Beethoven's "Pastoral" symphony; the oboe chanticleer that crows at the approach of day in Saint-Saëns' "Danse Macabre," do not concern us now, for they are musical.

We seek the anti-musical, if there is any such music to be found today. The old masters were often forgetful of beauty in their endeavors to reach technical perfection. Many of the nineteenth century composers sacrificed everything in expressing sensuous beauty of sound. Today we find composers face to face with the problem of learning how to make their music fit the dramatic situation and express the emotion best suited for the occasion, even though the absence of definite melody and the presence of weird and fantastic discords make their compositions diabolically anti-musical to many older ears.

Yet if we admit that it is the function of music to express hate as well as love, anger as well as joy, pain as well as bliss, how can we logically forbid composers to use hateful, angry and painful harmonies? In other words, we must limit music to the expression of beauty alone if we are to keep the expression "anti-musical." Otherwise, all music is musical.

If the musicians of Collier's day could hear a modern musical performance and witness our enthusiasm for sounds that could not but fill them with pain and amazement they might exclaim with Seneca when he beheld the corruption of the Rome of his epoch, "Quae fuerant vitia mores sunt"—what were vices once are now characteristics!

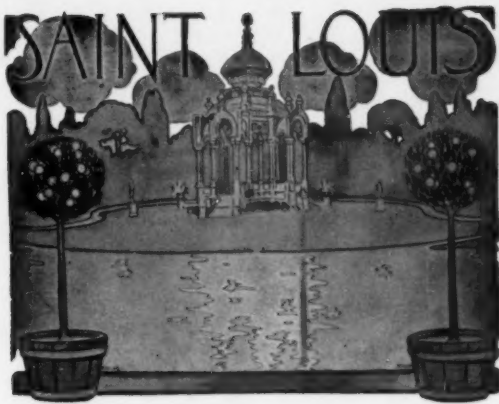
Florence Austin Returns from the West.

Florence Austin, the violinist, returned yesterday (Tuesday) from a visit to her home in Minneapolis. During her vacation she engaged in a number of musical events and gave several recitals. At the Dakota Conservatory of Music, Fargo, N. D., on September 28, Miss Austin gave the following program:

Reverie	Becker-Musini
Sonata in A major (andante-allegro)	Haudel
Concerto in D minor	Wieniawski
Fantaisie Brillante, Othello	Rossini-Ernest
Berceuse and Prayer	Musini
In a Garden	Tirindelli
Extase (Valse Lente)	Musini
(Dedicated to Miss Austin.)	
Zigunerweisen	Sarasate

The Fargo Courier-News said:

The concerto by Wieniawski called forth vociferous applause and the audience refused to be satisfied until Miss Austin consented to a response. In the "Othello" fantasy, Miss Austin won the highest measure of praise, one musician declaring that, although she had heard it presented many times, never had it been so appealing in sentiment or so brilliant in execution. A charming composition, "Extase," by Musini, was dedicated to Miss Austin by the distinguished violinist and was played with great delicacy and appreciation. "Zigunerweisen," by Sarasate, is a supreme favorite, and Miss Austin played it with rare understanding. At the conclusion of the recital Miss Austin was greeted by many musicians of the city, who were glad of an opportunity to express their great delight with her work. Miss Austin is supported with an accompanist of marked ability, Marion Austin, the young ladies being sisters.



ST. LOUIS, Mo., October 4, 1911.

Friday evening, October 13, is the date set for the concert by Geraldine Farrar, Edmond Clément, and the noted pianist-composer, Frank La Forge.

The Symphony Society of St. Louis has recently completed arrangements for what will probably prove to be its most successful season. There will be a series of fourteen pair of concerts, to be held on Friday afternoons and Saturday nights. For these concerts fourteen prominent soloists have been engaged. At the opening concert of the season, November 10, Harold Bauer, pianist, will be the soloist, to be followed by Bernice de Pasquali, Schumann-Heink, Ludwig Hess, Berta Morena, Rosa Olitzka, Vladimir de Pachmann, Helena Lewyn, Wilhelm Bachaus, Arthur Shattuck, Boris Hambourg, John Dunn, Albert Spalding, and Yvonne de Treville.

Beginning on Sunday evening, October 15, there comes a week's engagement of "Pinafore" at the Shubert Theater. The production promises to be an event in musical circles, bringing not only the famous all-star cast from the New York Casino but also a well-selected chorus and an excellent orchestra. On the Thursday afternoon a special performance of "Pinafore" will be given with local singers in the principal roles. They will have the advantage of all the properties of the regular company, as well as the orchestra and the chorus. The names of the participants are not yet known, but much interest is shown.

A faculty concert which delighted an enthusiastic audience was given at the opening of the College of Music of the Forest Park University. The artists who participated were Ernest Kroeger, Walter Stockoff, Madame Carter, Miss Carter, Harrison Williams, Lulu Kunkel Burg and Madame De Walpine.

Augusta Gentsch, one of the prominent pianists of the city, will leave this month for the East, where she will begin her concert work for this season.

The St. Louis Musical Club will give its first artists' recital on Wednesday evening, November 22, at the Odeon, with Fannie Bloomfield Zeisler as piano soloist. The first regular monthly recital will be given October 31 at the Musical Arts Building. Mrs. Rohland directing and Mrs. David Kriegshaber as president, guarantees a successful season.

Arthur Hartmann, violinist, who played here at an Apollo Club concert, has written a male chorus which he has dedicated to Mr. Galloway and the Club. It will be rendered at one of this season's Apollo concerts.

ROSE GOLDSMITH.

Cincinnati College of Music News.

CINCINNATI, Ohio, October 8, 1911.

Frederick J. Hoffmann, a pianist at the Cincinnati College of Music, is to give a recital Wednesday afternoon of this week at Huntington, W. Va., under the auspices of the Ladies' Musical Club.

Albino Gorno is pleased with this year's piano class, and those who show sufficient merit for public appearance will appear in the more important student events. Signor Gorno's able associates in the piano department are equally sanguine over the quality of their respective classes.

One of the largest classes for supervisors of music in the public schools is taking the course at the College of Music this year under Mr. Gantvoort. Graduates of this department at the college are holding positions in all sections of the country, and where there is a demand for competent supervisors there is little difficulty experienced in filling the positions.

The students' orchestra at the college has become sufficiently well organized to warrant the young players taking up works of a serious order. Johannes Miersch, the director, is a man of wide musical knowledge and already

has shown his superiority in the first meetings. Mr. Miersch is also fortunate in having so able an assistant as Walter Werner.

Louis Victor Saar, director of the College of Music chorus, has planned some good programs. The new members have revealed unusually good voices and the rehearsals indicate that the concerts will be of a high character.

Results of Anne Griffiths Summer Class.

Anne Griffiths, whose studio is 5535 Ellsworth avenue, Pittsburgh, Pa., spent a profitable summer at her old home in Cincinnati. Well remembered in the city where born and reared, Miss Griffiths is urged to hold a summer class when she revisits Cincinnati to spend several months with her mother. This past summer a number of professionals studied with her. Among them were Flora MacIvor Smith, a voice teacher and prominent club woman; Estelle Shealow, soprano of the Unitarian Church; Mrs. Milton Brown, soprano of Methodist Church at Westwood, Ohio; Rare Higdon, talented daughter of Mrs. Higdon, a successful piano teacher of Cincinnati; Rollo Grimes, baritone.

Miss Griffiths' season in Pittsburgh has opened auspiciously. Mr. Grimes, who studied with her during the summer, will go to Pittsburgh and continue his lessons with her.

George Henschel Coming Next Year.

It has now been definitely settled that George Henschel will spend the entire season of 1912-13 in America.

The applications for tuition have come in in such great numbers that a part of the season may be devoted to teaching. Most of Mr. Henschel's time, however, will be given up to recitals.

Mr. Henschel will sing to his own accompaniments exclusively.

The Sapios Return.

Madame Devere Sapiro and Romualdo Sapiro, both well known artists who formerly lived in New York, have just arrived here and will again make their home in the metropolis.

The New Jaques-Dalcroze School.

The new building of the famous Jaques-Dalcroze School for Music and Rhythm in the garden city of Hellerau, a suburb of Dresden, is about completed. The main building contains a large and magnificent hall for festival performances, which are to be held yearly at the end of the examination period for teachers' diplomas, or at the close of the school year. The large wings of the building include ten other halls with wardrobes, bath or wash rooms and buffet, for the regular instruction of rhythmical gymnastics, solfège, improvisation, anatomy, chorus singing, gymnastics, dancing, etc. In the back of the building there are to be an open air court and garden, and on the sides open courts for light and sun baths. Everything that ingenuity has been able to invent or suggest has been exhausted in giving this fine building all the latest and most approved arrangements, attachments, appurtenances and appointments, including the most modern discoveries as to the stage and pit, placing of the orchestra, arrangement of scenery, etc. The school rooms will be opened October 15, when the term begins. The prospectus can be had by writing to Dresden-Hellerau, 78.

Boris Hambourg's Coming Tour.

Boris Hambourg, the cello virtuoso, will make another tour of this country this season under the management of the Concert Direction M. H. Hanson. The artist is at present in Toronto, Can., where he holds the position of head of the cello department in the Hambourg Conservatory of Music, of which his father, Michael Hambourg, is director. Jan Hambourg, a brother of Boris, is head of the violin department, and these gifted brothers also head the department of ensemble music.

"Does your automobile go faster than your neighbor's?" "No," replied Mr. Chuggins. "But my danger signal makes a much more disagreeable noise than his."—Washington Star.

Miss Highsee—But it is time for the guests to leave. Hostess—Yes; that's why I want you to sing.—New York Sun.

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CHICAGO, Ill., October 7, 1911.

The board of directors of the Amateur Musical Club, of which Mrs. A. O. Mason is president and Mrs. Rosseter Cole, federation secretary, announces the season 1911-12, consisting of sixteen concerts, including two concerts for active members, nine general concerts, the Art Institute concert, the scholarship fund concert and three artist recitals. The artists engaged are: Clarence Whitehill, baritone of the Chicago Grand Opera Company, who will appear in a vocal recital on November 20; Albert Spalding, violinist, in recital, January 15. The third recital is not as yet determined. A farewell reception will be tendered Fannie Bloomfield Zeisler, an honored member of the Amateur Musical Club, before her departure in December for a concert season in Europe, the date to be announced later. The opening concert of the season will be given in Music Hall, October 30. The program will be rendered by the Rommeiss-Tewksbury Trio, assisted by two violinists, one pianist and John B. Miller, tenor. The program will include the two compositions which received the prizes donated by Mrs. J. R. Custer and Mrs. Emerson H. Brush at the convention of the National Federation of Musical Clubs last April. Both prizes were awarded to the same composer, Mabel Daniels, of Boston, who will be guest of the club at this concert. No further notice of this concert will be given. The president's reception will be given Monday afternoon, November 13, in the Assembly Room. It will be preceded by a musical program and short addresses by Frederick Stock, Andreas Dippel, Karleton Hackett, Herman Devries and others, on "The Musical Interest of Chicago." The papers to be read during the season will include "New Operas to be Given by Chicago Grand Opera Company, 1911-12, Illustrated," Karleton

Hackett; "Life of the Opera Singer Reminiscences," Herman Devries; "Early Music in Chicago," Mr. Frank; "Old Violins and New," Mr. Freeman; "Folk Songs of all Nations," "The Beginning of Musical Forms," "Dance Forms, Religious and Secular," "Early Organists," "Palestrina and Others and Their Works," "Roundelays, Ballads and Madrigals of England, Seventeenth Century." The Federation of Musical Clubs now numbers over 230 organizations, of which no less than ten are in Chicago. The great work they are doing in establishing a standard of musical excellence throughout the country is hard to calculate and should receive support. The trial meeting of new members will be held October 16 in Assembly Hall. The president, Mrs. A. O. Mason, is in the studios, 621 Fine Arts Building, Mondays and Thursdays from 10 a. m. until 4 p. m. The foregoing announcement was sent out under date of September 30, 1911.

The English Operatic Quartet, headed by Dr. Carver Williams, basso, will appear in Cedar Rapids, Ia., November 1.

Celene Loveland has returned to Chicago after a visit to many charming spots in America. Her vacation had only one thing to mar it, and that was the continued and repeated request that she favor people with a few musical selections. Not content with private hearings her many admirers insisted that she play for the public at large functions, "which meant," said Miss Loveland, "that my vacation would result in practically a continuous recital. I like to do things thoroughly and wish my periods of rest to be as free from work as I wish my work in season to be active." The young artist, however, appeared at several recitals during the summer, playing in Peoria and Rockford, Ill., and in Rochester, Minn., where she played at an informal musicale and, it is reported, her playing was exceptionally brilliant and artistic. Her summer rest now over she is ready for a busy season at her studio in the Fine Arts Building.

Rose Lutiger Gannon, contralto, and an Evanston favorite, has been engaged by the Evanston Musical Club for a "Messiah" performance. Miss Gannon has appeared many times with this club and also at the Evanston Music Festival.

Jeannette Dimm, Kansas City correspondent of THE MUSICAL COURIER, passed through Chicago last week enroute home from the East. Miss Dimm anticipates a very busy season in Kansas City.

The resurrection of the Musical Art Society has been announced.

The fifth season of the Chicago Sunday Evening Club opened with the meeting of October 1. Marion Green is

again the director of music and has increased his chorus to eighty voices. The soloists are: Mabel Sharp Herdieu, soprano; Rose Lutiger Gannon, contralto, and John B. Miller, tenor. The choir will be heard every Sunday evening from October 1 to June. Every Sunday night Orchestra Hall is crowded to the doors with church followers as well as music lovers. Clifford W. Barnes is president, Adolphus C. Bartlett, John G. Shedd, Charles L. Hutchinson, Frank H. Armstrong and Richard C. Hall are vice presidents, Philip L. James is secretary, and the treasurer is John T. Pirie, Jr. The trustees' list contains the names of leading financial and commercial men of Chicago.

Geraldine Farrar and Edmond Clement have been engaged to sing at the Auditorium Theater Sunday afternoon, October 22. Frank LaForge will be the assisting pianist. The concert will be for the benefit fund for the German Hospital to be erected at Hamilton Court and Grant place. Among the donors to the fund was Madame Schumann-Heink, who gave liberally.

Andreas Dippel, general manager of the Chicago Grand Opera Company, was in Chicago last week for two days, leaving on Sunday's "Limited" for Philadelphia. Mr. Dippel gave out the names of his singers and operas to be presented this season. The list was published recently in these columns.

The Cosmopolitan School of Music and Dramatic Art has issued an announcement concerning the dramatic department, which is under the direction of William Owen. Mr. Owen has just refused an offer from the Shuberts to join the "Drama Players," in order to take charge of the dramatic department of the Cosmopolitan School. For twelve years he has starred with companies, presenting both classical and modern plays. During that time he has played under the patronage of almost every prominent university and college in the Middle West. The Cosmopolitan School will hold classes every Saturday afternoon to illustrate the reading, characterization and action of plays selected from those most generally used in the Chicago schools. The classes will be under the personal supervision of Mr. Owen. The Cosmopolitan School is accredited by the Board of Education of Chicago.

Theodora Sturkow Ryder is winning new laurels, as may be seen by the following criticism, which appeared in the Winnipeg Telegram of September 25:

The piano numbers of Madame Sturkow Ryder were, without doubt, the gems of the evening, the winsome little woman making quite a hit with three MacDowell compositions, which she played in a masterly manner. She displays excellent technical equipment, and her intelligence won for her great applause. She was obliged to respond to an encore.

The other soloist was Bernhard Listemann. The same critic wrote about him as follows:

Bernhard Listemann, who is termed the dean of American violinists, is certainly a wonderful old gentleman and his playing was a genuine surprise to all who heard him.

Katherine Allan Lively, pianist, has been engaged by the Schubert Choral Club, under the direction of Mrs. H. MacDonald, of Dallas, to appear at one of her attractions during the season. Nikolai Sokoloff, violinist, will appear at the same concert. Mrs. Lively has been booked to play at a concert at the Baylor University, of Waco, Tex., on November 2. She will appear in recital at Tulsa, Okla., under the management of Mrs. Claude Steele, through whose energy and musical ability much is being attained in that section. Nikolai Sokoloff will appear at the same concerts.

Eric Delamarter, dramatic and musical editor of the Chicago Inter Ocean, informed his readers on Sunday last that Glenn Dillard Gunn has become a monopolist over some one-half dozen acres in Michigan, where he will catch his vacation breaths these coming summers. Mr.

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Gunn is the critic of the Chicago Tribune, beside being a pianist, teacher, pedagogue, conductor, lecturer and Debussy's American champion.

Congratulations from this office are extended to Arthur Dunham, the well known organist, on the arrival of a son.

The Angelus Opera House closed its doors last Saturday for good, as far as the giving of comic opera is concerned. The ill fated Angelus Opera House harbored formerly the International Opera Company, another unfortunate operatic venture. At one time this building was an armory and was opened some years ago as an opera house by the Sheehan Grand Opera Company. It proved from the first a fiasco, and up to the present time its different managers have wasted time and money in trying to give grand opera.

Augusta Cottlow (a former Chicago girl), known as an exponent of Edward MacDowell's works, will give a piano recital at the Studebaker Theater, Sunday afternoon, October 22, under the direction of F. Wight Neumann. Miss Cottlow has not been heard in Chicago within the last three years. Her program is as follows: Bach's chaconne for violin (arranged for piano by Busoni); MacDowell's "Norse" sonata, op. 57; Chopin's nocturne B major, op. 62, No. 1, and "Fantaisie," op. 49; Debussy's "Reflets dans l'eau" and danse, E major; Liapounow's "Lesghinka" (Caucasian dance), op. 11.

Nevada Van der Veer and Reed Miller, members of an Eastern quartet, will furnish the program at the Chicago Automobile Club on Ladies' Night, Tuesday evening, October 10. Mr. Miller will sing MacFadyen's "Inter Nos," Strickland's "Since Lassie Went Awa'," and the arioso from "Pagliacci." Nevada van der Veer will be heard in Handel's aria, "Dieus Grands," "Radamasto," Ronald's "A Little Winding Road," and MacFadyen's "Spring's Singing." The second part of the program will be made up of a cycle of Old English melodies.

Walter Morse Rummel, a young violinist, highly indorsed as a musician and virtuoso by such artists as Arthur Nikisch, Fannie Bloomfield Zeisler, Leopold Kramer, John J. Hattstaedt and many others, will make his first Chicago appearance under the direction of F. Wight Neumann at Music Hall, Wednesday evening, November 1. Mr. Rummel will play the seldom heard Bach double concerto, D minor, for two violins, with Hugo Kortschak, and Mabel Krog-Rummel will play the piano accompaniment. Mr. Rummel is the son of the late Franz Rummel, pedagogue and pianist, and a grandson of Samuel B. Morse, inventor of the telegraph.

A recital by professional pupils of Marx E. Oberndorfer will take place in Assembly Room, Thursday evening, October 12. The program will be furnished by Gordon Campbell, Bergljot Aalrud Tillisch, Marjorie Bertelling and Max R. Wald. Gordon Campbell will play the orchestral parts on a second piano.

Pasquale Amato, leading baritone of the Metropolitan Opera Company, will be heard in song recital at the Studebaker Theater, Sunday afternoon, November 5, under the direction of F. Wight Neumann. This will be Signor Amato's only appearance in Chicago this season. He will sing songs by Diaz, Borodine, Moussorgsky, Gesti, Monteverde, Durante, Richard Strauss, Massenet, Fontenailles, Weckerlin, Sinigaglia, Tchaikowsky, Jensen, Schubert, and, by request, the "Pagliacci" prologue, aria from "Le Villi," Puccini, and aria from "The Masked Ball," Verdi. Fernando Tanara, musical director, will be at the piano.

Fannie Bloomfield Zeisler will give her annual piano recital Sunday afternoon, November 12, at the Studebaker Theater, under the direction of F. Wight Neumann.

The Illinois Woman's Press Association gave its first program of the season Thursday evening, October 5, at Fullerton Hall, Art Institute. Several numbers on the program were not given and Mary Eleanore O'Donnell, president of the club, informed her audience that Ella Wilson, Mayor of Hunnewell, Kan., would not deliver her lecture on "The Job of Being a Mayor," but instead read a letter from Mrs. Wilson explaining that the male element of her town in Kansas was making so much trouble for her administration that she thought best to stay and "face the music" at home. Ella W. Peattie, the clever writer and book reviewer of the Chicago Tribune, was to have read a paper on "The Sardonic Dramatists," but instead she amused her hearers with a clever paper entitled "My Career." Another subtraction from the program was the Liszt rhapsodie, which was to have been played by Edgar A. Nelson, the talented pianist of the Bush Temple Conservatory, who was compelled to act only as accompanist for the singers. This was due to the fact that an upright piano was sent to the hall, and upon

which Mr. Nelson declined to play a solo. The vocalists were furnished by the Bush Temple Conservatory. Elizabeth B. Fisher sang Dudley Buck's "Sunset" and Victor Harris' "Madrigal," both given in a highly satisfactory manner. Justine Wegener, who has just returned to Chicago, was heard in Schubert's "Wohin" and Schumann's "Frühlingst," winning the approval of the audience, which insisted on an encore. Madame Wegener teaches at the Bush Temple Conservatory. "The Story Lady," by Georgene Faulkner, sister of Anne Shaw Faulkner, ended the enjoyable evening's entertainment.

Agnes Berry, soprano of the Chicago Grand Opera Company, is coaching with Herman Devries the roles of Juliet in "Romeo and Juliet" and Nedda in "Pagliacci."

Marie White Longman, contralto, has resumed her teaching. A year or so ago this singer informed this office

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that she would never teach again, but she loves the work so much that she decided to take it up again. Next week she is going into Michigan for a short concert trip and upon her return will open studios for vocal instruction.

The first convention of the American Guild of Violinists was held October 6 and 7 at the Auditorium Recital Hall. The convention opened on Friday morning, October



6, with a business meeting. In the evening a concert was given by local artists. Johannes Miersch, the Cincinnati violinist, was to have played the Bach chaconne, but unfortunately was prevented from appearing on account of his heavy work in the Queen City. The same evening, after the concert, a reception was tendered the members and friends of the Guild in the Auditorium Recital Hall. Saturday morning, October 7, the officers for the season 1912-13 were elected. In the afternoon Chicago violinists furnished the program. In the evening the main feature on the program was the appearance of Johannes Miersch, violinist, and Carl Beutel, the American pianist and composer and head of the piano department of the Indianapolis Conservatory of Music. The two artists were

heard in "An American Sonata" by Beutel. In this composition Mr. Beutel has worked out a theme of American melodies and his sonata is unique. Mr. Miersch is a resident of Cincinnati and Mr. Beutel hails from Indianapolis, and though they had but one rehearsal since playing the same composition in Indianapolis last winter, the ensemble of the performance was praiseworthy in every respect and the sonata was admirably rendered by both artists. Though the piano part is somewhat more in evidence than the violin, the latter carries the melody all through, and under Miersch's plastic touch the melodies brought pleasure to the ear. Carl Beutel's interpretation of his own work was deserving of high praise. The audience received the composition and players with much cordiality and the applause was as spontaneous as it was well deserved. Mr. Miersch also played a solo composed by himself, a polonaise. He can well be pleased with the fine impression he made in the "windy city." John B. Miller, tenor, scored heavily in a song which was encored. After the concert a banquet was given at a downtown hotel.

Lucille Stevenson (Tewksbury) returned last Thursday, October 5, from Winona, Minn., where she appeared in recital before the students of the school in which she has been supervisor of the vocal department for several years.

Carolyn Louise Willard, pianist, has returned from successful appearances in London this summer and on Thursday, October 5, she reopened her studios in the Fine Arts Building.

"Some pupils of some Chicago teachers are doing remarkable things." May be and may be not. It seems that when a pupil does remarkable things his teacher would naturally tell what those things are instead of advertising the fact that "some pupils are doing remarkable things." To strand pupils in Europe is remarkable even if it has been done by a Chicago teacher.

Samuel B. Garton, the local manager who will present this winter several artists of international reputation, has been very busy during the past week with his choir bureau. Mr. Garton informed this office that he has secured four positions the past week for four of his artists. He has placed a tenor soloist with the First Methodist Church of Evanston, one of his sopranos has been engaged by the First Congregational Church of Oak Park, the soprano position at St. James' Methodist Church has been filled by the church through the Garton Choir Bureau, likewise the organ position at the First Congregational Church of Evanston. Mr. Garton is a young man full of enthusiasm and interest for his artists and who practically has the local field completely under his control.

Pupils of the Bergey School gave the second recital of their present season Friday, October 6, in the studios of the Bergey School in Steinway Hall. Mr. Bergey, who has been quoted as being an advocate for students to go abroad to study vocal music, is also a champion of American musicians, as was demonstrated by the numbers on the program, all having been written by American composers residing in Chicago, among them James G. MacDermid and Lulu Jones Downing. The recital reflected credit on the Bergey institution.

Carleton Kaumeyer, violinist and pupil of Alexander Lehmann, will give a recital at Music Hall Sunday afternoon, October 15.

Hanna Butler, soprano, has just returned from Europe, where she enjoyed her summer vacation, and has resumed teaching at the Cosmopolitan School. Mrs. Butler looks forward to a very busy season and will, besides teaching at that school, appear at many recitals, functions and concerts in and around Chicago.

Saturday afternoon, October 14, Hans Hess, cellist, and Kurt Wanieck, pianist, will appear in recital at Kimball Hall, under the auspices of the American Conservatory. The program will be as follows:

Sonata for piano and violoncello.....Richard Strauss
Messrs. Wanieck and Hess.
Intermezzo, op. 116, No. 4.....Brahms
Scherzo in E flat minor.....Brahms
Mr. Wanieck.
Romanza.....Weidig
Spanish Dance.....Popper
Mr. Hess.
Sonetto de Petrarca, E major.....Liszt
Eroica.....Liszt
Mr. Wanieck.

Nevada Van Der Veer and Reed Miller, tenor, will give a recital before the Tuesday Art and Travel Club at the Sherman House Tuesday afternoon, October 10.

Bessie Stocks, pupil of Hanna Butler, will sing before the Arche Club Friday, October 13. The same evening

Mrs. Butler will furnish the program at a musicale at the residence of Mrs. George Watson.

Edna Gunnar Peterson, the talented pianist who has won an enviable place for herself through excellent playing at the many concerts in which she appeared last season, has been engaged by the St. Paul Symphony Orchestra as soloist at the concert to be given by that organization on December 3. The young artist will play Rudolph Ganz's concerto with the composer conducting the orchestra. In the second part of the program she will play with her teacher, Rudolph Ganz, the Mozart concerto for two pianos. Miss Peterson will be at the first piano. Other dates of equal importance will soon be announced in these columns.

Three pupils of Anton Forster will be heard next Saturday morning at the recital to be given under the auspices of the Chicago Musical College at the Ziegfeld Theater.

This morning, Saturday, October 7, at the Ziegfeld, a concert by members of the faculty was given before a large and appreciative audience. The soloists were Alexander Sébald, violinist; Paul Stoye, pianist, and Mary Highsmith, soprano. The first number on the program, the sonata, op. 44, by Louis Victor Saar, the Cincinnati composer, was presented for the first time in Chicago and was admirably rendered by Messrs. Sébald and Stoye. Mr. Sébald displayed an ample technic which has placed him in the foremost ranks in the violin world. Mary Highsmith sang with good understanding Wolff's "Er Ist's," Tchaikowsky's "Tell Me Why," and Cadman's "A Song of Joy." Besides the sonata by Saar, Messrs. Sébald and Stoye presented two romances in F and G by Beethoven, and the program ended with a piano solo by Mr. Stoye.

Earl Blair, pianist, who has just returned from Europe, where he coached during the summer months with Harold Bauer, and Bernice Fisher, soprano, furnished the program at Kimball Hall this afternoon, Saturday, October 7. Both artists were at their best and won success. As always, Mrs. Karleton Hackett played artistic accompaniments. The recital was under the auspices of the American Conservatory.

RENE DEVRIES.

Birdice Blye Enjoying Nature.

This is a snapshot taken of Birdice Blye, the Chicago pianist, in her floral garden, which is a source of pleasure to her many friends. The garden is a mass of bloom from early spring until late autumn. Madame Blye spends much



BIRDICE BLYE.

of her leisure time in her beautiful garden, where she gains much inspiration.

Mr. and Mrs. Clarence Eddy Go West.

Mr. and Mrs. Clarence Eddy left yesterday, Tuesday, for Sheboygan, Wis., where they will give a concert on October 12 in St. Mark's English Lutheran Church, the occasion being the dedication of a large new organ. Mrs. Eddy returns immediately to New York in order to fill

her engagement as contralto soloist in the Mount Morris Baptist Church. Mr. Eddy plays in Marion, Ind., October 17, and in Washington, D. C., October 20.

Mr. and Mrs. Eddy are engaged for two recitals in the North Baptist Church, Detroit, Mich., November 3 and 4, and in the Memorial Hall, Columbus, Ohio, November 6. Then Mr. Eddy goes to Topeka, Kan., for three recitals in the Auditorium, November 8, 9 and 10.

More Bonci Triumphs in South America.

Alessandro Bonci, the great tenor, had a number of extraordinary triumphs in Buenos Aires during the past summer. Previous accounts of his successes in South America have been published in THE MUSICAL COURIER, and since then have been widely heralded in other parts of the world. The following additional press reviews refer to Bonci's singing in the opera "Il Matrimonio Segreto":

Alessandro Bonci, as Paolino in the opera, "Matrimonio Segreto," added new laurels to his crown of triumphs during the present season.

For, let us say it now, Bonci's repertory is extremely varied and it is not his fault if he is made to sing over and over again the roles of only one school of opera.

Paolino was given its just interpretation last night. This personage is not a servant, as many took him to be; he is the confidential employee of the merchant Jeronimo—his "factotum"—and in this impersonation Bonci was unsurpassed as a singer. His rendering of the aria, "Pria che spunti in ciel l'aurora," was the occasion of an almost endless ovation from the public.

Classic style and lyric declamation have in Bonci a peerless interpreter, one who has no rivals at present in this field.—Cronica, Buenos Aires, August 14, 1911.

The production of "Il Matrimonio Segreto" had filled the public with that keen interest inherent to first nights.

The artistic success was complete.

One of the greatest incentives of the opera was the fact that Alessandro Bonci, the great tenor, was in the cast, and he took the role of Paolino in a manner all his own, singing delightfully, as delightfully as he knows how. In the duet Bonci was superb. His diction was exquisite, his voice beautiful, and a most sincere ovation, shared by Madame Bori, rewarded his efforts.

By endowing the role of Paolino with the peerless treasures of his artistic faculties, Bonci has shown himself once again and in another form, the one complete artist on whom the lyric art counts today—the master of "bel canto," as he is rightfully called.

In the last act Bonci provoked the public's enthusiasm by his rendition of "Pria che spunti in ciel l'aurora," in which his splendid singing was keenly enjoyed.—Tribuna Buenos Aires.

In the opera, "Il Matrimonio Segreto" Bonci was, as ever, a master of bel canto, unique in the lyric stage. In all the score the wonderful tenor acted and sang in a superlative way, but where his singing marked the climax of the evening it was at his solo, "Pria che spunti in ciel l'aurora."—La Prensa, Buenos Aires.

Last night's performance of the "Matrimonio Segreto," by Cimarosa, was a noteworthy event—so perfect a performance, from every point of view, could scarcely have been had under other conditions. The music in itself is very difficult on account of its interwoven intricacy, its very fine inlaid rhythmic design and the frequent interchange of different characters of music. Bonci's part in it, the role of Paolino, was carried out as only he can carry it out. He sang superbly, divinely; his phrasing in the aria, "Pria che spunti in ciel l'aurora," was a masterpiece and for that matter one could say that of all he did in the entire opera. The beauty of his form, the absolute clearness of his diction, while most superlative and praiseworthy qualities, can never efface or even dim his style in singing the recitatives, of which this opera can boast of some of the most difficult for any artist.—Giorale d'Italia, Buenos Aires.

Von Warlich to Schlesinger.

The attached letter was received by Sebastian B. Schlesinger (Paris) from Reinhold von Warlich, the well known baritone:

LEVANTO, Italy, August 31, 1911.

Dear Mr. Schlesinger:

Allow me to tell you how much pleasure it gave me to hear Madame Braggiotti sing many of your charming songs the other evening.

Especially the "Schilllieder," with their exquisite melody, simplicity, splendid declamation and true musical valuation of the poetical contents, gave me great joy. They are certainly a fine contribution to our great German "Liederwelt."

As soon as I return from my aquatic existence to a bit of monastic seclusion, I shall go through them thoroughly and will try to give them my best services as an interpreter and later make them known to lovers of beautiful things who have not yet had the pleasure and privilege of hearing them. As you know, the form of the song cycle appeals to me greatly and I am happy to have found another chef d'œuvre of this particular art form.

Hoping to have the pleasure of meeting you again some day and with warmest messages to Madame Braggiotti.

Very sincerely yours,

REINHOLD V. WARLICH.

McCormack Coming in February.

John McCormack, the Irish tenor, now singing with Melba in Australia, will return to this country in February. His only New York appearance in recital will be at Carnegie Hall, April 14.

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Tour of Mormon Tabernacle Choir.

The scheme undertaken by the promoters of the National Land Exposition, to be held in Madison Square Garden, New York, during the month of November, to engage the Mormon Tabernacle Choir of Salt Lake City as a feature of its programs, has aroused considerable interest. Prof. John J. McClellan, the well known organist of the choir, has written an "Ode to Irrigation," set to words by Mrs. Gilbert McClurg, which will be one of the features in the daily musical performances of the choir while in New York.

Although the chorus, which had its inception under Brigham Young in 1850, now has an enrolled membership of 600 picked voices, it has been found feasible to bring 200 members for this short trip. It is said that only the best vocalists of this organization will make the Eastern tour.

When the news of the choir's New York engagement became noised abroad, local managers from the different cities en route immediately entered into communication with George D. Pyper, manager of the organization, and the result soon appeared in the closing of engagements in the most important cities of the East, in addition to the week of daily appearances scheduled with the exposition in New York, and the two sacred concerts with orchestral assistance arranged for performance at the New York Hippodrome. The program, too, as planned by Prof. Evan Stephens, director of the Tabernacle Choir for the past twenty years, will consist of choral masterpieces varied by simpler selections, thus giving the chorus an opportunity to show its rare efficiency and versatility in various phases of choral interpretation.

Following is the itinerary of the Mormon Choir's appearances from the time it leaves Salt Lake City, at the end of October, until its return at the end of November: Capitol Avenue Theater, Cheyenne, Wyo., October 24; Auditorium, Omaha, October 25; Orchestra Hall, Chicago, October 26; the Light Guard Armory, Detroit, October 27; Valentine Theater, Toledo, October 28; Keith's Hippodrome, Cleveland, October 29; Convention Hall, Rochester, October 31; Town Hall, Scranton, Pa., November 1; Madison Square Garden, New York City, Land Exposition, daily, Concert Hall, every evening, November 2 to 12; two sacred concerts at New York Hippodrome, November 5 and 12; Academy of Music, Philadelphia, November 13; Lyric Theater, Baltimore, November 14; Columbia Theater, Washington, November 15; Convention Hall, Richmond, Va., November 16; Music Hall, Cincinnati,

November 17; Murat Theater, Indianapolis, November 18; Odeon, St. Louis, November 20; Willis-Wool Theater, Kansas City, November 21; Convention Hall,



PART OF THE MORMON TABERNACLE CHOIR, Which will begin a five thousand mile Eastern tour on October 23.

Topeka, November 22; Auditorium, Denver, November 23; Colorado Springs, November 24; arrive home in Salt Lake City, November 26.

English Enthusiasm for Gottfried Galston.

Gottfried Galston, who contemplates visiting America next season, has made a reputation in Europe as one of the foremost pianists of the day. He has given successful recitals in Paris, Berlin, St. Petersburg, Moscow, Vienna, Rome, Stockholm, Copenhagen and London. After his first appearance in London to a fair sized house, his fame spread so rapidly that the next time he played in Bechstein Hall many were turned away. Two notices from the London Telegraph and Times follow:

Beethoven was the particular hero worshipped by that admirable pianist, Gottfried Galston, at the second of his five heroic recitals. When Mr. Galston started upon his great task a week ago he was in indifferent health, and though this was not noticeable in his playing, yet it was sufficient to explain the greatly increased brilliancy of his splendid technique, when yesterday he essayed the last five of Beethoven's piano sonatas. . . . That Mr. Galston firmly believes this he showed often in his fine playing, and it was obvious to many of his hearers that his devotion to Beethoven's music is sincere, while his manner of carrying his conviction to his many hearers the beauty of his tone, the clear-cut neatness of his technique and the breadth of his phrasing place him upon a lofty plane among Beethoven players.—London Telegraph.

"House full" was the legend which faced the latecomers to Bechstein Hall for Gottfried Galston's final one composer recital yesterday afternoon. Full, indeed, was the house, full to overflowing, and we are delighted that so able a pianist has so quickly proved his attractiveness. For the closing program of the set Brahms was chosen, and extremely well represented by the Handel and Paganini variations. Mr. Galston was in magnificent form, as indeed he has been throughout, and his superb playing, whether of Brahms, Liszt, Bach, or any other he has essayed, has been thoroughly artistic, without even being dry or pedantic, exquisite in tone, and well nigh perfect in technique. Whenever Mr. Galston elects to return he is sure of a warm welcome from the many admirers he has brought around him in the last few weeks, for most assuredly he is one of the pianists who "count" today.—London Telegraph.

Nothing need be said about the execution of the music, as it was excellent at all points, the player being evidently in full sympathy with Liszt in his sentimental vein. Signor Busoni's admirable version of the "Mephisto Walzer" and "Heroischer Marsch" were played; these, too, became wonderfully effective. The "Lucrezia Borgia" fantasia, one of the least refined of the whole set of transcriptions, was played with the right kind of abandon.—London Times.

Carl Engaged for Liszt Concert.

William C. Carl has been engaged for the all Liszt program at Carnegie Hall, New York, next Sunday afternoon under the direction of F. X. Arens in honor of Liszt's centenary. It will be the opening concert of the People's Symphony Orchestra of the present season.

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86 GAINSBORO STREET, Suite 2, }
BOSTON, MASS., October 7, 1911.

It is always an eager and enthusiastic throng that fills Symphony Hall for the first concert after the summer's lull, and Saturday night was no exception, when the first concert of the thirty-first season of the Boston Symphony Orchestra was given, with Alma Gluck as soloist. As the different members of the orchestra filed in there was much craning of necks by way of mute and friendly greeting, but when Max Fiedler appeared the applause broke forth so loud and long that several moments elapsed before he was allowed to begin the following program:

Jubilee Overture Weber
Symphony, B flat major, No. 1 Schumann
Blonde's first air from Il Sargio Mozart
Four movements from Goldonian Intermezzi Bossi
Deux le jour, from Louise Charpentier
A Comedy Overture, op. 120 Reger

The Reger overture, given its very first performance at this concert, was found to be an ordinary piece of work, of scholarly development, but pedantic and utterly lacking in imagination and color. In marked contrast to this was the Schumann symphony in B flat, which sounded more spontaneously fresh and lovely than ever before at this rendition. The Bossi "Goldonian Intermezzi," graceful, melodious, light of theme and handling, contained a charming melody for viola exquisitely played by Mr. Ferir. Alma Gluck easily surmounted the difficulties of the Mozart

aria, and in the song of Louise from Charpentier's opera she sang beautifully.

With his time already filled by large classes of pupils in Lawrence and Worcester, besides those registered at his Boston studio, which opened October 3, Ivan Morawski's busy season has begun. A pupil of Mr. Morawski's who is now creating quite a name for herself in the title role of "The Red Widow," playing at the Colonial Theater, is Sophy Barnard, a former Boston girl, who is taking advantage of her stay in this city to continue her studies with her former teacher.

Pavel Bytovetzki, the well known violinist and teacher, of Providence, R. I., will receive pupils at his Boston studio, in Huntington Chambers, on Wednesdays.

Aside from her large teaching activities Evelyn Fletcher-Copp is also planning an extensive lecture tour which will conclude in New York some time in November. Among other engagements, in addition to those now pending, Mrs. Copp will lecture before Adelphi College, in Brooklyn, N. Y., November 23.

Ernestine Gauthier, the charming young mezzo-soprano, opened her teaching studio at 6 Newbury street, October 4.

The plans outlined for the seventh season of the Musical Art Society, of Springfield, Mass., Arthur H. Turner, director, consist of two concerts, the first to be held December 5 at Trinity Church, with miscellaneous selections for the opening part of the program and Chadwick's "Noël," which had its first production at the Norfolk festival about three years ago, for the second. The orchestra of the society, consisting of thirty-eight players, will give the "Don Juan" overture, Mozart, and "Finlandia," tone poem, by Sibelius, as its contribution to the program.

At the reception and musicale given by Ida E. Dow, of Huntington Chambers, October 2 for her pupils and friends, a short program of vocal and instrumental music was enjoyed by the large audience present.

In addition to the recitals already announced by Manager L. H. Mudgett there will be the usual Longy Club concerts on November 20, January 1 and February 12; three recitals by Mr. and Mrs. Anton Wittek, November 22, January 4 and February 28, and a recital by Heinrich Gebhardt, pianist, January 9.

Priscilla Price, of Grand Junction, Col., who has come to this city expressly to study with Frederick N. Waterman, having been advised to do so by Ralph Rice, a former pupil of Mr. Waterman, now making a name for himself as a church and concert singer, is only another instance of the advertising value of a successful pupil.

BLANCHE FREEDMAN.

De Pasquali and Scotti Open Chicago Season.

M. H. Hanson, of the Concert Direction M. H. Hanson, received a telegram Monday morning of this week informing him that the joint song recital by Bernice de Pasquali and Antonio Scotti at Orchestra Hall, Chicago, last Sunday, attracted a sold out house. The auditorium was crowded to the doors and there were enthusiastic recalls for both singers. This was the opening of the musical season in Chicago.

Last week the same singers gave a joint recital in New Haven, Conn., which proved one of the brilliant events of the Elm City.

Madame de Pasquali sings this week at Madison, Wis., before the University of Wisconsin, and fills two private engagements in Chicago. The de Pasquali-Scotti tour will close in Toledo, Ohio, November 3.

Elena Gerhardt's Debut January 9.

Elena Gerhardt, the German lieder singer, who is coming to this country after the new year, will make her New York debut at Carnegie Hall, Tuesday afternoon, January 9. Miss Gerhardt will remain in America until May.

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Madame De Berg Lofgren's Pupils.

In teaching music as in any other line of work, the success of the person thus engaged is judged by results. In the case of a vocal teacher, these results consist in the number of pupils such a teacher brings actively before the public in one capacity or another. To Madame De Berg Lofgren's credit it may be said that not only has she many pupils who are appearing professionally, but that each and every one has been successful, to a greater or less degree, according to their individual gifts, naturally, and more than that, every one has shown unmistakably the results of the excellent vocal training they have received.

First among those who have chosen the operatic stage for their career comes Bettina Freeman, now leading dramatic soprano with the Quinlan Grand Opera Company in England, who will sing among others during the coming season such roles as Butterfly in Puccini's opera, Elizabeth in "Tannhäuser" and Elsa in "Lohengrin." Miss Freeman is well known to the Boston public particularly by her splendid work with the Boston Opera Company during its first season, and many there were who heard her then who predicted a brilliant future for this talented young girl. But that she could sing such roles as above mentioned was never dreamed of, as in those days Miss Freeman's voice was a rich mezzo-soprano. Through Madame Lofgren's training, however, it has now developed into a beautiful dramatic soprano, though still retaining its lovely mezzo quality.

Virginia Pierce, soprano, who also sang with the Boston Opera Company during its first season and who last spring scored a success in Boston by her singing of Mimi in an English Opera Company's production of "La Bohème," is now appearing in concert in California, her home State, and winning much praise for both herself and her teacher by her artistic singing.

The third of Madame Lofgren's pupils to appear in opera is Howard White, basso, who is still continuing his studies under Madame's guidance. Mr. White made a favorable impression during the past season, when he appeared with the Boston Opera Company, and his future career will be watched with interest.

In the realm of light opera, Madame Lofgren's most shining representative is Grace Emmons, who plays a leading role in "The Balkan Princess," now running in Philadelphia. Miss Emmons is a little girl with a big contralto voice of warm rich quality and the temperament to go with it which spells success in her particular line of work. Catherine Brand, another pupil of Madame Lofgren on the light opera stage, is the possessor of a beautiful soprano voice of unusual range and evenness throughout its register.

In Ida Knapp, soprano, of Detroit, Madame Lofgren has a pupil who stands in a class by herself, as she has just had published by the White Smith Company of Boston a book of charming children's songs of her own composition. These songs show musical talent of a very high order and should be much in demand by schools all over the country.

Among those whose work as church and concert singers

reflects great credit on Madame Lofgren's teaching are Lena Reynolds, soprano, of Johnstown, Pa., who made her debut on the concert stage at a recital in which Daniel Beddoe, the famous tenor, also took part, Mr. Beddoe complimenting her at the conclusion of the recital upon her fine voice and artistic singing. Lotta Kessler, contralto; Edith Wenmark, soprano; Edith Franklin, soprano; Susan Darlington Pierce, of Pomona, Cal., who is also a successful teacher; Mrs. M. Bell, contralto, and her husband, James Bell, tenor; Eula Granberry, coloratura soprano, of Kansas, who, while studying with Madame last



AXELINE DE BERG-LOFGREN.

season, appeared with much success at various private recitals in and around Boston besides filling an important church position, are still others doing excellent work throughout different parts of the country. Miss Granberry is now teaching voice at the conservatory connected with the university at Walla Walla, Wash.

That each and every one of Madame Lofgren's pupils feels the deepest admiration and gratitude for her work as a teacher is only natural, considering what she has given them, but that they all love her personally also, aside from other considerations, is only a just tribute to the sweet sympathetic and womanly nature which gives of its best to all who come under her guidance. B. F.

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The Year's at the Spring.....Miss Margaret L. Shepherd, Boston
I Send My Heart up to Thee.....Miss Marguerite Kayz, Boston
Shena Van.....Miss Florence R. Wills, Walla Walla, Wash.
Ecstasy.....Mrs. H. R. Culp, Rochester, N. Y.
June.....Mrs. Merle Tillotson-Alcock, Hastings-on-Hudson, N. Y.

Gena Branscombe.

Krishna.....R. Norman Jolliffe, Grantwood, N. J.
Krishna.....Miss Pearl Brock, Toronto
Dear Little Hut by the Rice Fields.....
There's a Woman Like a Dewdrop.....R. Norman Jolliffe, New York City
There's a Woman Like a Dewdrop.....Miss Pearl Brock, Toronto
My Love Is Like a Tempting Peach.....Gladstone Broer, Toronto
Of My Old Loves.....R. Norman Jolliffe, New York City
Happiness.....Miss Edna Dunham, New York City
Happiness.....Mrs. Hunsecker, New York City
Happiness.....Miss Edna Sands, Dunham, N. Y.

G. W. Chadwick.

Song from the Persian.....Francis Rogers, New York City
The Danza.....Miss Naomi Gowland, Philadelphia
The Danza.....Miss Mildred Potter, Belmont, L. I.
O Let Night Speak of Me.....Lloyd V. Balford, Belmont, Wis.
Before the Dawn.....H. Lambert Murphy, Springfield, Mass.
Bedouin Love Song.....Wm. Wheeler, Scarborough-on-Hudson

Mabel W. Daniels.

Villa of Dreams.....Chas. Tingle, Kansas City
Villa of Dreams.....John Braun, Philadelphia
The Fields o' Ballyclare.....
The Fields o' Ballyclare.....Mrs. Bertha Cushing Child, So. Weymouth, Mass.
Daybreak.....John E. Daniels, Brighton, Mass.
Daybreak.....Lambert Murphy, New York City
Daybreak.....Mrs. Grace Bonner Williams, Taunton, Mass.
The Call of Spring.....Earl Cartwright, East Orange, N. J.
The Call of Spring.....Earl Cartwright, East Orange, N. J.
The Call of Spring.....John E. Daniels, Brighton, Mass.

Arthur Foote.

There Sits a Bird on Every Tree.....
Requiem.....Mrs. Corinne Rider-Kelsey, Oberlin, Ohio
Requiem.....Edwin N. C. Barnes, Bellerica, Mass.
Eden Rose.....Harry Clifford Lott, San Francisco
Eden Rose.....Miss Anna Miller Wood, San Francisco
Once at the Angelus.....Miss Anna Miller Wood, San Francisco
Once at the Angelus.....Wm. Edwin Chamberlain, Berkeley, Cal.
I'm Wearin' Awa'.....Mme. Bernice de Pasquali, Denver
I'm Wearin' Awa'.....Wm. Edwin Chamberlain, Berkeley, Cal.
Love Me if I Live.....Harry Clifford Lott, San Francisco
On the Way to Kew.....Miss Anna Miller Wood, San Francisco
On the Way to Kew.....Arthur H. Turner, Springfield, Mass.

Bruno Huhn.

Invictus.....Francis Rogers, New York City
Invictus.....Reinhold Werrenrath, Walpole, N. H.
Invictus.....Frank Croston, New York City
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Barnes Wells, Tenor; Bertram Schwahn, Baritone; Belpoit,
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Frank Lynes.

With a Rose.....Harry E. Goodhue, Boston
Good-bye, Summer.....Miss Ethel Chestnut, Hillsdale, Mich.
Good-bye, Summer.....F. M. Marston, La Crosse, Wis.
Good-bye, Summer.....Mrs. H. R. Culp, Rochester, N. Y.
Go Make Thy Garden Fair.....Wm. F. Hughes, Seattle
Go Make Thy Garden Fair.....Cedric T. Lynes, Groton, Mass.
So Live Today.....Cedric T. Lynes, Groton, Mass.
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'Twas My Heart.....Wm. F. Hughes, Seattle
He Was a Prince.....Park H. Brown, Burlington, Vt.
A Bed-time Song.....Wm. F. Hughes, Seattle
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Roses.....Wm. F. Hughes, Seattle

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Matsuris (Our Festal Days). A Cycle of Six Japanese Love Songs.....
Miss Dorothy Atwood, Aurora, N. Y.
Mrs. George Lyman Cade, New Rochelle, N. Y.
Mrs. George Lyman Cade, New York City
When! (When Cherries Grow on Apple Trees).....
Mrs. George Lyman Cade, New Rochelle, N. Y.
If I Were a Little Child Again.....
Mrs. George Lyman Cade, New Rochelle, N. Y.
Hammock Song (Here Within My Hammock Lying).....
Mrs. George Lyman Cade, New Rochelle, N. Y.
Song of the Egyptian Princess.....
Mrs. George Lyman Cade, New Rochelle, N. Y.

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TWIN CITIES, October 6, 1911.

After a glimpse at the programs which Mr. Oberhoffer has arranged for the Minneapolis Symphony concerts, one anticipates with eager interest the opening of the new season. While it is good to find old and tried friends on these programs, it is pleasant to greet as well some brand-new acquaintances which are to give the spice of variety. At the first concert Friday, October 20, Esther Osborn will be the soloist in the following program:

Symphony No. 3 (Eroica).....Beethoven
Aria from Figaro.....Mozart
Miss Osborn.
Symphonic poem, Le Chasseur Mandit.....Franck
Balletella from Pagliacci.....Leoncavallo
Miss Osborn.

Invitation to the Dance.....Weber-Weingartner
The occasion of the first popular concert will be Sunday, October 22, with this program:

Coronation March.....Svendsen
Overture, Der Freischütz.....Weber
Album Leaf.....Wagner
Aria from Tannhäuser (Dich theure Halle).....Wagner
Gertrude Rennyson.
Ballet, Divertissement from Henry VIII.....Saint-Saëns
Gathering of the Clans.
Scottish Idyl.
Irish Jig.
A Chippewa Vision, for string orchestra.....Busch
Aria from Herodiade (Il est doux).....Massenet
Gertrude Rennyson.
Waltz from Der Rosenkavalier.....Richard Strauss

Marie Evertsen O'Mera appeared on the program of the Matinee Musicale at Duluth last week.

A pupil of Johanna Madden, Katherine Fjelde, who went abroad last year to study with Busoni, is gaining recognition in Europe as a promising young pianist, and at the same time is attracting a good deal of attention to the real worth of her former teacher, Mrs. Madden. Miss Fjelde, when Busoni departed for his concert tour, continued her studies under Rudolph Ganz, who said to her: "I consider Mrs. Madden a very exceptional teacher." Miss Fjelde spent the summer in Merck, Geiranger, where the conductor of the Frankfurt Orchestra heard her play and was so pleased with her work that he invited her to play with his orchestra. She will spend the first part of the winter in Copenhagen and will appear there in concert.

The Thursday Musical has issued invitations to the president's reception to be held at the Radisson Thursday, October 12, from three to five o'clock.

Saturday, September 30, Emil Liebling rendered the following program in the auditorium of the Winona Seminary, Winona, Minn. Mr. Liebling is visiting director and department examiner of the seminary conservatory. The seminary gives collegiate work in the conservatory course leading to the degree of bachelor of music. The work covers the entire range of musical theory and harmony, musical analysis and history, and piano pedagogy:

Prelude and fugue in A minor.....Bach-Liszt
Sonata, op. 37, No. 2.....Beethoven
Fantaisie pieces, op. 12.....Schumann
At Eve.
Soaring.
Why?
Whims.
Epilog.
Etudes, op. 25, Nos. 1 and 3.....Chopin
Polonaise, op. 26, No. 1.....Chopin
Valse, op. 64, No. 2.....Chopin
Ballade, op. 47.....Chopin
Album Leaf, op. 18.....Liebling
Feu Follet, op. 17.....Liebling
Lolita, op. 39.....Liebling
Scherzo, op. 49.....Liebling
Hungarian Air.....Liszt
Ballade, op. 20.....Reinecke

Four organ recitals are announced to be given at Plymouth Church by Hamlin Hunt during the month of October. The organ recitals which Mr. Hunt gave last year were so well attended that the church was filled to over-

flowing, and the announcement of a similar series is received with pleasure.

The sale of season tickets for the St. Paul Symphony concerts began Monday morning at the store of the Cable Piano Company.

William Warvelle Nelson gave a public rehearsal some days ago of the music which he was asked to write for Eugene Walter's dramatization of the "Trail of the Lonesome Pine," and it is said by those who have heard it that the music has caught remarkably well the atmosphere of the play.

Jessie Weiskopf, Minneapolis pianist, who is studying with Josef Lhevinne, will return in December.

Benita Conlin has returned from several years' study abroad. During the time spent in Europe Miss Conlin studied with Frank La Forge and with Leschetizky, and in the last year she was one of eight pupils which Gabrilowitch accepted in Berlin. Before leaving Berlin she gave a very successful recital. Miss Conlin has reopened her studio in Minneapolis and is teaching in the Frank Building.

With the return of Josephine Curtis from Europe, where she has been studying the past two years, another Sevcik pupil has been added to the number of teachers of violin in Minneapolis. Miss Curtis will open a studio in the near future.

The first issue for the season of the Thursday Musical's official paper, the Clarion, is out and is in the form of the club's prospectus. The following subjects for the programs and the dates are announced:

October 10—Miscellaneous.
November 2—American and Indian.
November 16—Miscellaneous.
December 1—German.
December 28—Lecture recital, "Natoma," Mrs. W. O. Fryberger.
January 4—Miscellaneous.
January 18—Matinee Musicale of Duluth.
February 1—Students' Program.
February 15—French and Italian.
February 29—Schubert Club of St. Paul.
March 14—Chorus.
March 28—Russian and Bohemian.
April 12—Evening open meeting.

Giuseppe Fabbrini, pianist, is announced for a reception recital to be given before the members of the faculty and a limited number of invited guests. Grace Chadbourne, soprano, pupil of William H. Pontius, has been engaged as soloist of the choir of the Calvary Baptist Church. Norma Williams, violinist, was the soloist for a special service at the St. John's Church, St. Paul, last Sunday morning. The regular weekly recital will be given October 7 by Blanche Kendall, pianist, assisted by Winworth Williams, basso. The following program will be given: "Der Wanderer" (Schubert), "Ich Grolle Nicht" (Schumann), Mr. Williams; ballade (Grieg), Miss Kendall; "She Alone Charmeth My Sadness" (Gounod), Mr. Williams; rhapsodie (Dohnanyi), Miss Kendall. The program for next Saturday will be given by Kate Mork, pianist, and Norma Williams, violinist. Joyce Hazel Hetley, a graduate of the Oberlin Conservatory, degree of bachelor of music, has been engaged as teacher of piano by the Minneapolis School of Music, Oratory and Dramatic art. Miss Hetley is announced to give a recital October 21. Mrs. Charles M. Holt will give a program from the Irish dramatists, Yeats and Synge, before the Merriam Park Study Club, on Monday afternoon, October 9. She will read "The Land of the Heart's Desire" and "Riders of the Sea." Harriet Hetland, of the dramatic department, gave a program of readings at Chaska last Thursday night and one at Princeton Friday night. Maud Graves, a former graduate of the dramatic department, has been coaching with Mrs. Charles M. Holt during Sep-

tember. Miss Graves has had good success on the platform and she will use Frances Hodgson Burnett's "A Dawn of Tomorrow" for one of her programs this year. Cora Ramsden, another former graduate, pupil of Mr. and Mrs. Charles M. Holt, has been visiting friends in the city during the past month. This is Miss Ramsden's fourth year as reader with the Mutual Lyceum Bureau of Chicago. She has bookings for the entire season 1911-1912.

Pauline Gerde, one of the early graduates of the Johnson School of Music and a pupil of Gustavus Johnson, has been added to the faculty. Jessamine Allen, of the piano department, has gone to Montana on a year's leave of absence. Wednesday, October 4, at 9.30 a. m., the public school music course began its sessions under Helen Trask Hutchins. During the coming week all classes in harmony and the history of music lecture will begin under Gustavus Johnson. A reception to patrons and friends in the nature of a housewarming will be given at the school in the near future. Olene Fladstole, of Panama, has recently registered as a pupil of Gustavus Johnson.

At the students' hour of the Northwestern Conservatory October 4, pupils of the expression and piano department gave the program. Elsa Jacobs, pupil of Clair Keeley, read "The Little Rebel," a selection which, read by her, won the prize at the Interscholastic Contest given at the Unitarian Church in May. Vera Mathewson, pupil of Frederic Karr, read "In Old Madrid," a cutting from "In the Palace of the King." Louise Chapman, pupil of Gertrude Dobyns, played "Hark! Hark! the Lark," Schubert-Liszt. Mr. Fichtel, head of the piano department, gave a brief talk on the subject "The Place the Student Recital Has in the Work of the Conservatory." Wednesday, October 11, the pupils of the piano and voice department will provide the program. The evening school of the dramatic art department already is rehearsing Sheridan's "School for Scandal," which is to be given a metropolitan production in the near future, under the auspices of one of the alumnae associations of the city. Among those studying the leading roles are Louise Dwyer, Vera Mathewson, Rena Zimmerman, Mrs. Louis Solon, Messrs. Webster, Fisher, Kelley, Colvin. The Girls' Choral Club met for the first time today, October 6, at 3.30. The membership consists of pupils of the public school music department and those of the piano and voice department who are recommended to the work by their respective instructors. Young women who are not studying at the school may join the choral club on the payment of a merely nominal fee—twenty-five cents a week. The work of the domestic science department is well under way, under the direction of Jessie Wessels Howell, formerly instructor of domestic science at the Michigan State Normal at Ypsilanti. Mrs. Howell is assisted by Mrs. Hickok, head of the science department at Stanley Hall, and Carolyn Mekeel Smith, teacher of social ethics. The conservatory students who are taking the course are fitting themselves for position of supervisor in the public schools. A large delegation of faculty and students attended the violin recital given by Florence Austin, the New York violinist, at Stanley Hall, Monday morning, October 2. Miss Austin, who has been on tour through the Middle West during the month of September, has returned to her home in New York. Invitations are out for a Halloween party to be given by the "Old Students" in honor of the conservatory faculty and "New Students," in the Conservatory Hall, Wednesday evening, October 25. On Saturday morning, October 7, Clair Keeley, the head of the expression department of Stanley Hall, will give a dramatic recital in the Conservatory Hall. Miss Keeley will read a cutting from the play "Monsieur Beaucaire," by Booth Tarkington. The month of October is to be observed by the music department of the conservatory as the Liszt centenary. The regular and informal programs and much of the class work of the month is to be devoted to the presentation of Liszt compositions and to the study of his place in the history of music. The first program to which the public is invited is to be given October 14, a lecture on "Liszt Personalities," by Walter Howe Jones, the head of the department of theory. Mr. Jones was for several years a pupil of Amy Fay, who was for so long associated with Liszt in his teaching, and therefore is able to give many personal anecdotes of the master, which will be of great interest at this time. After the lecture Elizabeth Brown Hawkins, of the voice department, will sing a group of Liszt songs. On October 21 Gertrude Dobyns will give a Liszt recital. On October 28 there will be a Liszt recital by Frederic Fichtel. All of these appointments are for Saturday morning at 11 o'clock. On the evening of October 7 Olive Adele Evers, president of the conservatory, gave a reception in honor of the new faculty and new students. There were some two hundred guests present, including the faculty of Stanley Hall and other friends of the conservatory. Miss Evers was assisted by the class of 1912. Conservatory Hall and the adjoining studios of the dramatic department were given over to dancing; refreshments were served in

the studios on the fourth floor, where there was an informal musical program. Mrs. Leslie Hall Finney is to have charge of the dancing class for adults, which has its first meeting Saturday evening, October 14, at 8 o'clock. Young men and young women who are not members of the conservatory will be admitted to this class on making personal application at the conservatory office. The evening gymnasium class, under the direction of Frances Murison, will meet Wednesday evening, October 11, at 8 o'clock. Young women who are not members of the school are permitted to join this class on the payment of a small fee, twenty-five cents a week. MARY ALLEN.

WHAT HANSON DID IN EUROPE.

Manager M. H. Hanson, who returned recently from his summer trip to Europe, when interviewed by a representative of THE MUSICAL COURIER declined to talk about either his plans for the future or his experiences in Europe. All he would admit was that he made contracts with artists he wanted and whom he could not get by correspondence. He stated that these contracts extend to the 1915-16 season and that he felt he would have sufficient time to prepare the different tours.

Mr. Hanson believes in making American music lovers fully acquainted with the noted artists he is in the habit of introducing, as the names, though well known in Europe, mean but little here until the advance work has been done. Mr. Hanson stated that he was agreeably surprised when he heard Louis Persinger, the young Colorado Springs violinist, who created a deep impression when he played last season with all of the leading Continental symphony orchestras. Mr. Persinger, who was studying with his old master, Thibaud, at Sair-Bisac, in France, when Mr. Hanson heard him, will be in America for the season 1912-13.

Mr. Hanson declined to state how many artists he visited and how many dinners he ate. "Suffice it to say," he said, "that I dined every night and dined well." The only visit he would discuss and on which subject he waxed enthusiastic was the one to Dr. George Henschel at the latter's permanent home, the castle of "Allt-na-Criche," in the Scotch Highlands. "This musician's home," said Mr. Hanson, "is a proof that our modern musicians not only are thrifty, but that their artistic tastes are developed in all directions. The architecture of Allt-na-Criche, the furnishing, the art treasures it contains, the way the grounds are laid out, all breathe the highest possible refinement and culture. It was a delight to see our old friend so comfortably settled. He sings better than ever. He is married again, and again to an American lady."

The only artists engaged by Manager Hanson for the season now beginning were: Maude Valérie White, the popular composer, who wrote the melodies which will be sung to Robert Hichens' verse, when that author's novel, "The Garden of Allah," is produced in dramatic form a few weeks hence. Miss White will bring with her Paul Reimers, the Danish tenor, the sensation of the last season on the concert platforms of London, Berlin and the northern capitals. Reimers will select his programs from the classics of Schubert and Schumann, from the latest additions to the ultra-modern French song literature, and will sing to the composer's own accompaniment a selection of Miss White's newest songs. They will be in America from March 1 until the end of April.

A very interesting artist will be brought to America in the person of Elith Reumert, leading man of the Royal Court Theater at Copenhagen. Mr. Reumert, who has always been a great favorite of his King and that great princess of the Royal Danish House, Queen Alexandra of England, obtained leave of absence for the second half of the season and will devote that time to the recitation in English of Hans Andersen's beautiful "Fairy Tales." He will be accompanied by a fine soprano who will render the best of modern Danish songs.

Charlotte Lund Wins Success.

The first engagement of her present tour at Westminster College, New Wilmington, Pa., happened coincidentally to be a return date for Charlotte Lund, the well known prima donna soprano. So complete was her artistic success at this recital that she was immediately booked for still another one later in the season. Following this auspicious opening Miss Lund journeyed to Quebec for a series of engagements which will keep her away until October 15, when she returns to New York for a few days prior to starting out afresh for a longer tour.

Perley Dunn Aldrich in New York.

Perley Dunn Aldrich, teacher of singing and baritone, has been engaged by the Public Education Department of New York to give his lecture recitals on Schubert and his songs, October 18 and November 23. Mr. Aldrich will be assisted by Jessamine Harrison Irvine, the New York pianist.

Anton and Vita Witek's Plans.

Thoroughly refreshed from last season's work by a summer spent in travel through Europe, Anton Witek, the distinguished concertmaster of the Boston Symphony Orchestra, and his wife, Vita Witek, the well-known pianist, greeted THE MUSICAL COURIER representative in their Huntington avenue studio, Boston, and talked enthusiastically of the coming season's plans.

First, though, Mr. Witek, who is an amateur photographer of no mean attainments, laughingly exhibited a picture of the heaped up mass of mail that had accumulated in their absence to such an extent as literally bar their



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VITA WITEK.

first entrance to the apartment. After a desultory chat on musical conditions in general, Mr. Witek gave a resume of his and Mrs. Witek's plans for the coming season. These include three solo and ensemble recitals to be given in Jordan Hall, Boston, November 2, 30, and February 28,



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ANTON WITEK.

with a recital in New York to follow later; these in addition to Mr. Witek's solo appearance and regular duties with the Boston Symphony Orchestra in its home city and on tour.

In their teaching activities, too, Mr. and Mrs. Witek's connection with the Von Ende Violin School, New York, calls for their weekly appearance in the metropolis, while the constantly growing list of pupils in the Boston studio testifies eloquently to the strong musical hold this artist pair has gained over the public at large.

Conforming, therefore, with the public demand for still more appearances, Mr. and Mrs. Witek have decided to give a series of semi-private monthly recitals at their home,

which will be open to the musical public, and will also make the studio of the artist pair in reality, as it is in fact, a large and determining factor in the best musical life of Boston and vicinity.

Great Enthusiasm for Nordica in Iowa.

As the telegram to THE MUSICAL COURIER last week stated, Madame Nordica opened her new concert tour in Keokuk, Ia., Friday, September 29, before one of the largest audiences ever assembled in the State to hear a singer. The Daily Constitution-Democrat said "it was the greatest concert since Patti visited the city."

Press notices follow:

Lillian Nordica on Friday night opened her American tour for 1911 in Keokuk with one of the greatest concerts ever given by any singer. Smiling, gracious, superb, she sang her way into the hearts of Keokuk people as she has into those of millions of others the world around. For it is true that Nordica is still the supreme singer, the greatest of them all. And last night she gave to Keokuk the best within her—and Keokuk appreciated it. The appreciation was unreservedly enthusiastic. Time and time again the diva swept to the center of the stage in response to wild outbursts of applause, and, generous to the last, she sang a glorious excerpt from one of her great Wagnerian arias when her hearers refused to go at the end of the program. But not only was Nordica magnificent; Myron W. Whitney, basso, and Romaine Simmons, pianist, were worthy of the star. The three artists working together, complementing and supplementing each other, gave a program that in dramatic force and in its continuous, powerful and intensely personal appeal to every individual must rank as one of the greatest, if not the greatest, concerts ever offered to the American public. Madame Nordica's present tour will go down in history as one of the real musical triumphs of this generation. That she opened it in Keokuk is an honor to the city, while the memory of her concert here will remain an undiminished pleasure to those who heard her sing. . . . That the Nordica concert will be a landmark in Keokuk history everyone realizes now.—Keokuk Daily Gate City, October 1, 1911.

GREATEST CONCERT SINCE PATTI.

There is no such thing as criticising Nordica. Her catholicity in music, ranging from the pretty "Mighty Lak a Rose," sung as an encore to the tremendously dramatic "Erkling," from which she got all there is to be had; her exquisite taste and her perfect technique place her beyond any but the highest critics and they have been unanimous in her praise. . . . The opportunity was never lost for an encore, and if Nordica had not been compelled to draw the line, she would have been singing there yet. Her last encore, given after part of the audience had got to its feet, was the stirring Brunhilde's battle cry. It was altogether the most enjoyable occasion of the kind Keokuk has had since the day when Patti sang here.—Keokuk Daily Constitution-Democrat, September 30, 1911.

Monday, October 2, Madame Nordica gave a concert at Lincoln, Neb. The Nebraska State Journal comments thus:

Madame Nordica's hold on the Lincoln public does not lessen, judging from the capacity house which greeted her last night at the Oliver for the concert which she gave with the assistance of Myron W. Whitney, basso, and Romaine Simmons, pianist. She was as gracious as ever in manner and in responding to encores, and the magnetism of her personality was felt from the moment of her appearance on the stage. Her singing increased in warmth and fervor as the program progressed and the enthusiasm kept pace. The program was more dramatic than any previously vouchsafed to a Lincoln audience by Madame Nordica, and the presence of Mr. Whitney made it possible to have a touch of real opera in the big duet for soprano and baritone from Mozart's "Marriage of Figaro." The facial expression and gestures and attitudes of both singers suggested the operatic atmosphere.—Nebraska State Journal, October 3, 1911.

October 5 Madame Nordica sang in the Mormon Tabernacle at Salt Lake City to an audience of over 8,000. There was a remarkable scene of musical enthusiasm, report of which has been received by telegraph and which appears elsewhere.

Helen Waldo's October Dates.

Helen Waldo, the contralto, has booked the following dates, through her manager, E. S. Brown, for October, followed later in the season by a tour of two months' duration to the Pacific Coast:

October 6—White Plains, N. Y.
October 15—Green Bay, Wis.
October 17—Warsaw, Wis.
October 20—Chicago, Ill.
October 24—Charlottesville, Va.
October 25—Meriden, Conn.
October 28—Newark, N. J.

Kubelik's Sunday Night Program.

Kubelik will play the Mendelssohn and Tchaikovsky concertos at his first New York concert to be given at the Hippodrome, Sunday evening, October 15. The violinist will have the assistance of an orchestra of sixty conducted by Naham Franko. The program for the evening follows:

Overture, Magic Flute Mozart
Concerto Tchaikovsky
Waltz themes, Rosenkavalier (first time) Strauss
Concerto Mendelssohn
Caprice for violin alone Paganini
Carnaval Russe, variations caracteristique et humoristique Wieniawski

MUSIC IN MUNICH.

Godowsky Interviewed at Bad Ischl.

MUNICH, September 26, 1911.

About every day one reads in some German paper the name of some conductor who is "going to Munich as Mottl's successor." And every time it is a different name. The newest and latest name was that of Bruno Walter, friend and pupil of Mahler and one of the conductors at the Vienna Royal Opera. In regard to this report Excellenz von Spiedel, director of the Munich Royal Opera, said to THE MUSICAL COURIER correspondent: "It is true that I was in Vienna—on other business—and incidentally spoke with Bruno Walter. He is only one of half a dozen possibilities we are considering, and has no more definite prospects than any of the others. If I engage Walter or any other young conductor he will simply come as Kapellmeister and not as Hofoperndirektor, as Mottl was. This latter title will be conferred only in case I find a man of sufficient reputation and talent to be a real successor to



BAD ISCHL.

Mottl." In saying this last Baron von Speidel presumably had Dr. Carl Muck in mind. I understand that there is likely to be no haste made in settling the question, and that a definite decision may not be arrived at before spring. A certain element is supporting Max Schillings for the place, but general opinion seems to be that he hardly measures up to the requirements.

As my colleague Arthur M. Abell recently mentioned in one of his Berlin letters, Munich is to have the first performance of that posthumous work of Gustav Mahler's entitled "The Song of the Earth," symphony for tenor and alto voice with full orchestra. The text is a German translation of an English translation of very old original Chinese songs. The work was completed in the summer of 1908. The concert will take place in the Tonhalle on November 20. The second part of the program will consist of the Mahler C minor ("Resurrection") symphony No. 2. Hofkapellmeister Bruno Walter, of Vienna, will direct both works. The Konzertverein Orchestra will play and the chorus will be made up of the 350 members of the Augsburg Oratorio Verein. The soloists are not yet definitely announced. In the spring Munich will also, in all probability, see the first production of another posthumous work of Mahler's, his ninth symphony, which was completed in 1909. Still another Mahler work, "Das klagende Lied," for soli, chorus and full orchestra, which already has been given in Vienna, will have its first Munich production in the spring. Music lovers are indebted to the enterprise of the concert agency of Emil Gutmann, in this city, which has made the entire arrangements for these interesting concerts. This same agency has further arranged for thirteen performances of the huge Mahler eighth symphony during the coming season, which will be distributed as follows: Amsterdam, two; Vienna, two; Leipzig, two; Frankfurt, two; Mannheim, two; Berlin, two; Karlsruhe, one. Other announcements are three appearances of William Bachaus, the piano virtuoso, who will play here before leaving for his American tour.

Through the kindness of Dr. Philipp Wolfrum, of Heidelberg, this office is in receipt of the program of the forty-seventh convention of the Allgemeiner Deutscher Musikverein, which will this year take the form of a centennial celebration for Franz Liszt, the founder of the Verein, and at the same time the semi-centennial celebration of the founding of the Verein. The program, which was arranged by Dr. Wolfrum, promises four very interesting days. The celebration begins on Sunday, October 22, with Liszt's oratorio "Christus"; Monday evening the "Dante" and "Faust" symphonies will be given; Tuesday and Wednesday mornings the smaller works will be presented at matinee concerts, and on the evenings of these two days various orchestral, choral and organ works of the master will be presented. The celebration closes with a grand illumination of the famous ruined castle of Heidelberg on

Wednesday evening. The conductors are to be Richard Strauss, Max Schillings, Sigmund von Hausegger and Dr. Philipp Wolfrum. Among the principal soloists are: Ferruccio Busoni, Arthur Friedheim, Madame Charles Cahier, Camille Saint-Saëns, Edouard Risler and Theodore Harrison. The orchestra will be made up of members of the Heidelberg City Orchestra, assisted by members of the Royal Orchestras in Mannheim and Karlsruhe. The Munich correspondent of THE MUSICAL COURIER has been assigned to Heidelberg for this festival, and this paper will publish a full account of the important concerts.

Hermann Klum has returned from his vacation and begun what promises to be a very busy musical season. On December 3 he will give a Beethoven evening at the Bayerischer Hof here, playing five sonatas. In February he has been engaged to play a piano quintet, probably the Brahms F minor, with the well known Bohemian String Quartet, and he is planning, together with the tenor Franz Thuille, an evening devoted to the compositions of Ludwig Thuille. Among the pupils who already have begun with Herr Klum are Helen and Muriel Farrar, from South Africa; Marcella Roth, of New York; Hilda Holliday, of the same city; Miss Lawrence, of Louisville, and Marjorie and Dorothy Cowling, daughters of the pastor of the Munich English Church.

The Royal Opera began the season on September 19 with a very good performance of the "Flying Dutchman" with Maude Fay, Heinrich Knute and Fritz Feinhals in the leading parts. The concert season begins Friday evening with the first Gabriłowitsch concert, with Madame Schumann-Heink as soloist and the Konzertverein Orchestra.

The young American baritone, Theodore Harrison, of Philadelphia, whose name has already been mentioned in this letter as one of the soloists at the Liszt celebration in Heidelberg, recently had great success in Amsterdam with the famous Amsterdam Symphony Orchestra under Conductor Mengelberg. He sang the Mahler "Kindertotenlieder," was recalled eight times, and was immediately engaged for a second concert. He is also to sing the same songs with the Amsterdam Orchestra at The Hague and at Frankfurt. He has many concert and oratorio concerts booked for the coming season including appearances with the Royal Württemberg Orchestra at Stuttgart under Max Schillings and with the Leipzig Symphony Orchestra.

Caruso is here. He sings tomorrow in "Pagliacci" and Saturday in "Aida." People stood (or rather sat) in line for twenty-two hours to buy tickets to hear him. The best seats, cost \$15, and the front parquet seats \$11. Talk about cheap opera in Germany!

The American colony has secured new and larger quarters from the city, to house its church and library. The new rooms will be opened Saturday with a large reception and tea, at which the Oberbürgermeister von Borscht is expected to be in the receiving line.

Mrs. H. H. A. Beach, of Boston, arrived a few days ago with her friend, Mrs. Brigham, also of Boston. Mrs. Beach will, as already announced, make this city her residence for the coming winter.

GODOWSKY INTERVIEWED.

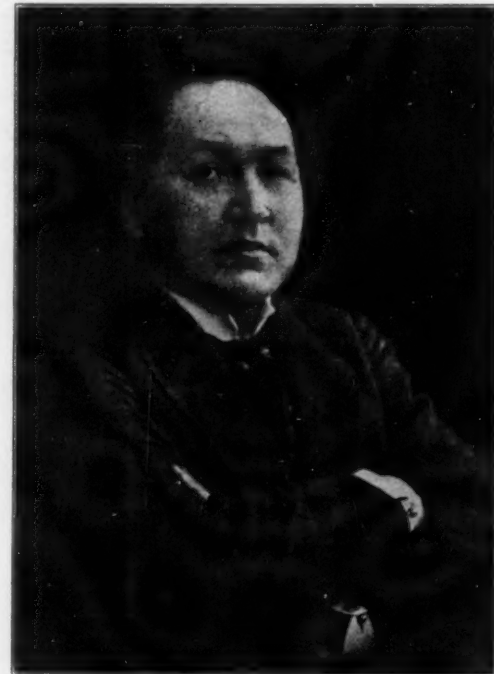
BAD ISCHL, August 18, 1911.

Bad Ischl lies in that beautiful mountain district of West Austria which is known as the Salzkammergut and which lies near the German boundary not far from the city of Salzburg. This little country village, which outgrew itself and became a famous bathing resort, has been for many years and still is the summer home of the venerable Franz Joseph, Austria's kaiser, and the resting place of many of the best known members of the Vienna musical world. Among the new recruits to the villa colony this year was the "Familie Godowsky," whom I found comfortably settled in a big, roomy villa on the hill, way out at the south end of the fine esplanade.

It was the end of the season. In a few days they were all to return to Vienna for the winter, and the rugged, healthy appearance of each member of the family testified to the excellent care with which Mrs. Godowsky has watched over her flock this summer. Incidentally she has become the champion "preference" player of Bad Ischl. The servants had been sent back to reopen the Vienna home, and in their absence Miss Godowsky, as I can personally testify, performed a most perfect and har-

monious "dinner sonata" on the kitchen stove. The younger sister, Dagmar, is following in her papa's footsteps, or rather, fingersteps, and is learning to play the piano, especially accompaniments for her brother Leopold, Jr., who is mastering the violin under the tutelage of the family's guest, Louis Siegel. Mr. Siegel, an excellent violin soloist and former pupil of Ysaye, left a day or two later for Berlin en route to England, where he will begin his season with the Bournemouth Symphony Orchestra, playing the Brahms concerto. To complete the family list the writer must mention the youngest boy, "Baby," whose duty it is to help keep all the rest in good spirits, and then comes Leopold Godowsky himself, whom, as he needs the most space, I have kept until the last.

Mr. Godowsky has devoted his playing this summer to physical exercise, especially to taking long walks, which have got him into the best condition for resisting the strain of the coming season, and his work time given to composition. He has just completed a long, serious composition entitled "Walzer-Masken," a series of twenty-two tone fantasies in three-four time. In a number of them, as will be seen from the titles, the composer has, so to say, made sketches of his most famous predecessors among composers for the piano, using notes instead of the artist's



LEOPOLD GODOWSKY.

brush as his medium. The titles are as follows: (1) Karneval, (2) Pastell (Fr. Sch.), (3) Skizze (Joh. Br.), (4) Momento Capriccioso, (5) Berceuse, (6) Kontraste, (7) Eine Sage, (8) Humoreske, (9) Legende, (10) Ultra Modern, (11) Elegie, (12) Französische, (13) Perpetuum Mobile, (14) Echo, (15) Schuhplattler, (16) Valse Macabre, (17) Abendglocken (written "in memoriam" on the twenty-fifth anniversary of the death of Franz Liszt), (18) Orientale, (19) Wienerisch, (20) Profil (Fr. Ch.), (21) Silhouette (Fr. L.), (22) Portrait (Joh. S.).

I had the pleasure of hearing a number of these. They are made with tremendous cleverness and effectiveness for the piano, and with that splendidly thorough musicianship which is typical of all Godowsky's writing. The most astonishing thing is the way in which each number differentiates itself from all the others, notwithstanding that the whole twenty-two are in three-four time; and in many of the sketches in real, actual humor, a quality which is seldom to be found in music. The "Walzer-Masken" will be published some time during the coming fall, and I learn, too, that the mysterious waltz transcriptions, those ghostly beings of which one has heard at the same time so much and so little, will probably be issued before the winter is over. There are three of them, transcriptions of Strauss' "Fledermaus," "Artist's Life" and "Wine, Women and Song" waltzes. Mr. Godowsky got out the manuscripts and showed them to us, playing parts of them. They are extremely brilliant, and will make recital numbers of rare effectiveness. I will reveal in confidence, however, that they are not easy to play. It will require at least two hours' practice to learn one of them. (Sarcasm!) The contrapuntal devices are astonishing. There are never less than two melodies running together in various voices at one time, often three, and sometimes four. If the human race had a larger supply of fingers, I am confident that Godowsky would write five and six voices.

Godowsky, who, notwithstanding his long foreign residence, has remained American to the core, is looking for-

ward with great pleasure to his 1912 concert tour there with the Knabe piano. He is planning to do considerable composing before leaving for the States, among the works in mind being a passacaglia finishing with a double fugue. His concert work this season which, as usual, will take him through Germany, Austria and England and into Russia, begins at Hanover on October 17, when he will play a Liszt concerto with orchestra at the Liszt centennial celebration in that city.

I met a large number of Godowsky pupils at Ischl, and before leaving the town I asked Mr. Godowsky to give me some idea as to his plans for them, whereupon he replied as follows: "No one is as capable of imparting my views on piano playing and its æsthetic principles as those students who have graduated from my Meisterschule at the Royal Academy in Vienna. The lessons in the Meisterschule are given collectively; that is, each pupil must listen to the playing of all the others, and they thus acquire incomparably more knowledge than it is possible for a teacher to impart in single private lessons. The standard in the Meisterschule is so high that I do not hesitate to state that the graduates of this school are so thoroughly equipped as to be entirely competent to represent my art to my full satisfaction."

H. O. OSGOOD.

Bertram Peacock's Western Tour.

Bertram Peacock, the baritone, is to make a Western tour beginning the end of October. After the holidays Mr. Peacock will make a second tour under the management of Bradford Mills. The baritone is also to appear in a number of joint recitals with Irene Armstrong, soprano. The dates for his tours under the Mills management follow:

October 30—Charlotte, Mich.
October 31—St. Johns, Mich.
November 1—Lansing, Mich.
December 5—Tiffin, Ohio.
December 7—Mt. Vernon, Ohio.
December 9—Detroit, Mich.
December 11—Richmond, Ind.
December 13—Middletown, Ohio.
January 8—New Castle, Pa.
January 9—Butler, Pa.
January 10—Clearfield, Pa.
January 12—Alliance, Ohio.
January 13—Warren, Pa.
January 15—Conneaut, Ohio.
January 16—St. Catharines, Can.
January 17—Brantford, Can.
January 18—Guelph, Can.
January 19—Chatham, Can.

Albert Spalding's New York Recital, October 21.

After an absence of two and a half years in Europe, Albert Spalding, the violinist, is to make his reappearance in Carnegie Hall, Saturday afternoon, October 21. This will be his first New York recital. Mr. Spalding has prepared a very attractive program. He will play for the first time in America Max Reger's sonata for violin alone. The work, in A minor, was played by Mr. Spalding in Leipzig and the performance earned for the gifted artist the composer's gratitude and deep admiration. The composer and many of the prominent musicians of the Saxon city lead the applause, which was enthusiastic and prolonged.

Hanson Artists to Give Recitals in New York.

The Concert Direction M. H. Hanson announces that the following artists under its management will give song recitals early in the season: Ludwig Hess, the royal court singer; Henriette Wakefield, mezzo soprano of the Metropolitan Opera House, and George Harris, Jr., the young American tenor. Mr. Hanson is enthusiastic about the lieder singing of the young American. Mr. Harris made a sixteen weeks' tour last season with the St. Paul Symphony Orchestra and he won generous popularity in the Middle West.

Virgil Lectures.

Mr. and Mrs. A. K. Virgil have just returned from England and are now preparing for a very busy season. The Teachers' Session, which Mr. Virgil conducted in London, proved a decided success. In addition to carrying on their New York school as usual, Mr. and Mrs. Virgil will give a number of lectures and recitals, appearing in Plainfield, N. J., October 13; Yonkers, N. Y., October 16; New York City (Chamber Music Hall, Carnegie Hall), October 20, and New Rochelle, N. Y., October 24. Later they will go farther afield.

Christine Miller Engaged for Cincinnati Festival.

Christine Miller, the contralto, has been booked for the Cincinnati music festival in May, 1912. Miss Miller is to sing in the performance of Franck's "Beatitudes" and in one concert with stars from the opera. She is also to be the understudy for Madame Schumann-Heink in the performance of "Elijah," which will be given on May 6.

Jomelli Studying New Saint-Saëns Roles.

Jeanne Jomelli is in Paris at present, where she has become a welcome personality in the artist colony. The prima donna is studying the leading role in Saint-Saëns' new opera "Dejanire." She is preparing the role at the special request of the composer. But owing to previous



MADAME JOMELLI AT HER VILLA IN ST. LUNAIRE (BRITTANY).

arrangements, Madame Jomelli cannot appear in the opera this season. The soprano has many engagements booked. She will return to America in January to begin her concert tour of the country. Her New York recital is to take place at Carnegie Hall, January 23, for which event the



MADAME JOMELLI ON THE SEASHORE AT ST. LUNAIRE (DINARD), BRITTANY.

singer has planned a most attractive program, including novelties that will surely interest American singers and aspiring vocal students.

Last summer, after her concert in London, Madame Jomelli went to the North of France, where she passed a restful and very enjoyable holiday. The accompanying pictures were taken during the singer's sojourn in Brittany.

Madame Devine's Summer in Europe.

After a three months' vacation in Europe Lena Doria Devine returned home last week. To a representative of THE MUSICAL COURIER in reply to "What were your impressions of musical conditions abroad?" Madame Devine replied: "It was somewhat consoling to find that conditions were not any more ideal abroad than they are right here at home."

"On my arrival in London, I was invited to be present at the inaugural meeting of the Society of Women Musicians, presided over by Katherine Eggars. She claimed in her address that the society had its origin in an earnest desire on the part of women musicians to remove a great deal that was unsatisfactory and corrupt in conditions of modern musical life, to bring to an end, for instance, some of the wire pulling, log rolling, petty jealousies of cliques, and so forth—conditions, she said, that have to be reckoned with nowadays by all who seek to make their way in the musical world. It will be interesting to watch how far Miss Eggars will be able to surmount the difficulties with which aspiring musicians have to contend in the struggle for existence in these days of strenuous competition. But evidently the organization of which she is president is in thorough earnest and intends in every way possible to justify its existence."

"You met Albani, I believe."

"Yes, Albani, whom I met for the first time, although I have been made a fellow student of hers by some writers, invited me to afternoon tea at her charming home just off Earl's Court road. Personally Madame Albani is one of the most gracious and womanly women I have ever met. It is not difficult to understand why she became the constant and admired friend of the late Queen Victoria. As she poured tea, with charming feminine hospitality she recounted her early struggles both as a student and as a singer and her final triumphs in opera, especially in Covent Garden where she created the part of Elizabeth in "Tannhäuser." One of her greatest parts was Isolde, to Jean de Reszke's Tristan. We were an attentive little company, for besides myself there were her sisters, her husband, her one-time manager, Ernest Gye, and her favorite pupil, Marie Houghton."

"In these days when pupils so soon forget the services of their teacher, it is gratifying to hear this tribute Albani pays to her teacher. She said, 'Francesco Lamperti was my teacher—the greatest voice producer the world has ever known. To him I owe all that is best in my art.'"

"At her farewell concert next Saturday, at Albert Hall, Albani will have the assistance of Patti, Charles Santley, and others, and the concert will be under the patronage of King George, Queen Mary, Queen Alexandra and the entire line of the royalty of England."

"Did you hear any young singers of note?"

"One young singer whom I think destined to become famous is a young Welsh singer, Sara Davies by name, and pupil of another disciple of Lamperti, Eugenie May of the Imperial Club, London. Miss Davies has sung the coloratura roles, including Lucia, in Italy, and last season she met with great success singing at the Royal Opera of Malta."

"Of the singers appearing with the Carl Rosa Opera Company I liked the young tenor, Gordon Thomas, who will join the Savage Opera Company next season, and the new American soprano, Edna Hoff, has become a favorite since joining this company."

"Do you think it an advantage for the American girl to go abroad to study singing?"

"I positively do not think it necessary for her to go to Europe for study in the early period—that can be accomplished just as well here and with much less expense."

"Did you spend all your time in London?"

"The greater part of the time was passed in England. During the month of August I visited the Rhine country and the large cities, such as Cologne, Darmstadt, Heidelberg and Frankfurt."

Fox Organ Recital.

Oscar J. Fox, assisted by Mildred Gates, gave an organ recital September 15 in the First Baptist Church, San Antonio, Tex. The program consisted of the prelude from "Lohengrin" (Wagner), "Chorus of Angels" (Clarke), "Traumerei" (Herberg), "Hymn of the Nuns" (Lefebvre-Wély), "Berceuse" (Delbruck), "Chorus Magnus" (Dubois). Miss Gates sang four songs and several favorite hymns.

Manager Hawley in New York.

Oscar Hatch Hawley, manager of the Cincinnati Symphony Orchestra, came on to New York to meet Conductor Leopold Stokowski, who arrived from Europe this week. Mr. Hawley reports an active season's work ahead of his orchestra.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Boosey & Co., New York and London.

This long established firm of music publishers has consistently made the English ballad the principal feature of the Boosey catalogue from the beginning of its career to the present day. The policy of this house has not changed. The public knows that the name Boosey & Co. represents English ballads both in quantity and quality. We use the name ballad in its broadest sense—that is to say, we do not mean that all the songs published by Boosey & Co. are strictly ballads. Nor are the so called ballads of today like the ballads of twenty years ago. The English ballad is as much subject to change as the German lied and the French romance.

But from the most vacuous "Heave-ho-my-lads" sea song to the highest type of semi-religious, serious ballad, such as Sullivan's "Lost Chord," there runs a characteris-

tic manner which puts the English ballad in a class by itself and differentiates it entirely from the songs of France, Italy and Germany. This characteristic is, of course, traceable to the character of the English nation. For the Englishman is naturally plain and direct in his manner of expressing himself. One has only to translate a page of French music criticism into literal English to see how florid and enthusiastic the French critic is when his words are compared with a page of English criticism. And the vagueness and confusing subtlety of a German analytical program are foreign to the English mind. Naturally, the Englishman brings the same kind of mind into his field of music as he carries into his empire of literature. Those who seek that cloud-land of imagination and warmth of sentiment peculiar to the composers of Germany, or who look for that animation and piquancy of French music, will find the English ballad uninteresting and even dull.

On the other hand, there are thousands to whom the English ballad makes a stronger appeal than any other music does. We should no more think of condemning an English ballad because it is not a German lied than we should find fault with a dog for not being a horse. The English ballad is a long established and widely popular kind of musical composition characteristic of the English mind in music. And among music publishers the house of Boosey & Co. has for many years been distinguished for the number and variety of its English ballads.

Among the six ballads sent us for review this week we find it difficult to select any that are more meritorious than the others. Possibly A. H. Behrend's "Salt o' the Sea" has the salient features of a typical ballad. Like so many of the songs of the island kingdom it tells of the doings of sailor, ship and sea. It is a spontaneous melody with a right good swing and a dash of the briny deep.

"Friendship's Rainbow," by Sidwell Jones, is an example

of a semi-sentimental poem set to music that is broader and more dignified than much of the church music of other lands. Its diatonic simplicity makes it particularly grateful to singers.

Eric Coates is responsible for the music of "Going to the Fair," and he has succeeded admirably in catching the spirit as well as the manner of the old dances of merrie England. This song has the jollity and bustle of a bevy of Maypole dancers. It is a capital specimen of an old English folksong in modern dress.

Charles Marshall, who leaped into popularity with "I Hear You Calling Me," has made another bid for the favor of the public with his recent song, "Rose of Delight." Charles Marshall is a composer who employs the harmonies and figures of accompaniment of modern chromatic music without losing the characteristic spirit of the English ballad. He goes neither to Germany nor to old England for his moods and manners, and by remaining true to his national style sets a good example to several of his more ambitious countrymen who cultivate a polyglot style compounded of all the national styles of Europe.

Annie D. Scott has written both the words and the music of one of the most attractive and perfect ballads we have met with. It is called "Mary Mother," and is designed primarily for Roman Catholics. But any person of a religious turn of mind, or a non-religious man who has the least sympathy with the hopes and longings of humanity, must feel the sincerity of the words as well as the genuine musical merit of the simple and unaffected music of "Mary Mother." If this song does not attain the wide popularity of some of the more vigorous or amorous ballads we think it is destined to reach a goodly old age before it is forgotten.

Katherine Barry's "September" is a song that could belong to no school but that of the English balladists. It certainly "takes its pleasures sadly," and has every characteristic of the ballad of regret, sentiment, and gentle melody. If we could rid ourselves of the critical habit, and ignore the specter of foolishness that lurks behind the suggestion of the poem—that the secret of the summer should be hidden in the heart of soft September, there to rest beneath the snow—we might also extract a gloomy comfort and cheerless joy from this elegiac verse. In our opinion, however, a September with snow is not soft, but hard, and altogether un-English. But the music of this song disarms our critical severity and turns our gall to syrup. In other words, we like "September," and trust it will weather many winters.

Troy Chromatic Club Books Noted Artists.

The Chromatic Club of Troy, N. Y., engages only soloists of the highest rank. The artists' course of concerts will be opened Wednesday evening, November 29, by the Flonzaley Quartet. Kathleen Parlow gives the second recital Thursday evening, January 18. Alessandro Bonci is engaged for the third evening, February 15, and Berta Morena of the Metropolitan Opera House gives the closing recital, Thursday evening, April 18. The concerts of the club are given in the auditorium of the Y. M. C. A. The executive committee of the club includes Antoinette Hall, Martha Card Vail, Sarah Thurman, Mary B. Gleason, Mrs. H. F. Boardman, H. F. Boardman and James McLaughlin, Jr. David Cowee, Jr., is the treasurer.

Gulimant Organ School Reopened.

The Gulimant Organ School of New York reopened for the season of 1911-12 Tuesday morning (yesterday) with an unusually large enrollment. Director William C. Carl and the members of the faculty have begun active work and everything already is in operation, the same as in the middle of the winter.

Tomorrow afternoon (Thursday) the opening lecture of the season will be delivered by Adele Laeis Baldwin on "Diction," with vocal illustrations. The subject will be treated from the choirmasters' standpoint and as an aid in their work.

The regular series of students' recitals will be resumed this month.

Musical Stars Arrive on the George Washington.

The steamer George Washington, of the North German Lloyd Line, reached New York Monday with many musical celebrities aboard. Among those returning for the season on this vessel were: Giulio Gatti-Casazza, general director of the Metropolitan Opera House, and his wife, Madame Alda; Marie Rappold, of the Metropolitan Opera Company; Cleofonte Campanini, conductor of the Philadelphia-Chicago Grand Opera Company; Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, and his bride, Olga Samaroff, the pianist, and Mary Garden, of the Philadelphia-Chicago Grand Opera Company.

Shattuck to Play with New York Symphony.

Arthur Shattuck, pianist, has been engaged to appear as soloist with the New York Symphony Orchestra at the Century Theater, February 17, 1912.

Elizabeth Sherman Clark's New Season.

Elizabeth Sherman Clark, the American contralto, is having her second concert season in her own country. The friends of the singer on both sides of the Atlantic are pleased to hear of her success in song recitals. Miss Clark's schooling is of the broadest. Reared in a home



ELIZABETH SHERMAN CLARK AND "CHUB," THE DOG. At Miss Clark's summer home at Henderson on Lake Ontario, N. Y.

where culture was inborn, she enjoyed every advantage that was intended to lay the foundation for a musical career. Well born, she was also born with a natural voice and musical talent far above the ordinary. At the proper age Miss Clark was taken abroad by her mother, and for years she studied with the most eminent masters. First she spent some time in Germany, and then followed five years of uninterrupted study in Paris.

While mistress of pure French and pure Italian, Miss Clark has as much reason to be proud of her excellent

German enunciation. She loves the classical lieder as well as the best examples of modern songs. In oratorio, too, Miss Clark will shine with the singers who have become famous in that style. The voice of this American contralto is superb. In Paris she was mentioned as the contralto with "Four Cs in her voice." Her range covers three octaves and she sings every note without the least strain on her vocal chords. The perfection of her training of breath control together with the right placement enables Miss Clark to sing music of almost every school.

Miss Clark will open her season in Pittsburgh the end of October. During the winter she will appear in some joint recitals with George Harris, Jr., the American tenor.

The accompanying photograph, taken at Miss Clark's summer home at Henderson, on Lake Ontario, N. Y., shows the singer and her pet dog "Chub," who, by the way, is a very affectionate specimen of English bull.

Olive Mead Quartet.

Foster & David announce that the annual concerts of the Olive Mead Quartet will be given this year at Rumford Hall, in the new Chemists' Club Building, 50 East Fortieth street, New York. The series will consist of four concerts, two evenings and two afternoons, the former on November 1 and January 3, the latter on November 29 and January 31. The personnel of the quartet remains the same as last year: Olive Mead, first violin; Vera Fonaroff, second violin; Gladys North, viola; Lillian Littlehales, cello.

Frederic Martin in Demand

Foster & David announce that Frederic Martin began the busiest season of his career on Monday, October 9, with a tour of four weeks through the South. Other engagements already made for Mr. Martin include appearances in New York, Newark, N. J., Philadelphia, Minneapolis, Toronto, Cleveland, Winona, Minn., Northfield, Mass., the week of February 26 in Pennsylvania, two appearances in Chicago and two in Milwaukee.

Whitehill Singing in Opera.

Clarence Whitehill, who is to be a member of the Philadelphia-Chicago Opera Company this winter, is now singing a special operatic engagement in England. Recently he sang Wotan in "Die Walküre" and also the role of the Sheriff in "The Girl of the Golden West," which had its first performance in English. Puccini attended the performance.

NEWARK'S MUSIC FESTIVAL.

From time immemorial, Newark, N. J., has been classed among those cities which are on the artist's black list—one of those places marked "keep away"; and rightly so, for she has never showed any apparent desire to support or patronize anything of a high, artistic nature. For this there is a reason—Newark is a manufacturing center, and those who find enjoyment in things pertaining to culture and art are in the vast minority and have been wont to go to New York for the gratification of their artistic desires.

There are a number of local organizations which have their own individual clientele and which manage to struggle along without the support of the general public. Any great artist, however, can always count on a good house in Newark because there is a sufficient number who will support a single entertainment of that character, but the majority of concert givers have hitherto found little satisfaction in visiting Newark. There is no concert hall worthy the name; Wallace Hall is small, and Krueger Auditorium too large and unsuitable, as well as too far distant from the heart of the city.

It was, therefore, with no little curiosity that quite a large audience assembled last Monday evening at the new Symphony Auditorium, to listen to the first of three concerts which are serving as a music festival for the opening and dedication of the new hall. The management has announced a long list of musical attractions for the coming season, but the success of the undertaking, necessarily, remains to be seen, though it is quite time that a city of 350,000 should be interested in art to a degree that will insure a success of any number of first-class offerings.

The opening concert introduced some sixty members of the Metropolitan Opera House Orchestra of New York, a band of seasoned and experienced players, and two soloists, Alma Gluck, soprano, and Herbert Witherspoon, bass, both of the Metropolitan Opera. These two artists are well known to concert-goers as well as to those who visit the Opera, and their names alone were a sufficient guarantee of music of a high quality. The program was made up of compositions by Americans, and introduced by Americans, therefore, the night was most appropriately called "American Night."

The concert was begun with "The Star Spangled Banner," played by the orchestra standing, the opening strains of which brought the audience to its feet.

George W. Chadwick's overture, "Melpomene," first performed in Boston in 1886, but still fresh and modern, was the first number on the program. The composer has utilized the full resources of the orchestra, the brass and percussion instruments being especially conspicuous. There is much skill displayed in handling and developing the thematic material and the work made a favorable impression.

"Lochinvar," ballade for baritone and orchestra, also by Chadwick, served to introduce Herbert Witherspoon, who created a furore with his intensified and dramatic interpretation of this infrequently heard composition. He was vociferously applauded and deservedly, for he did full justice to the difficult work.

The movement entitled "Summer," from Henry K. Hadley's symphony, "The Four Seasons," which has won two prizes, is ingratiating and lovely music, skilfully constructed, and full of sparkling vitality. This excerpt clearly emphasized the fact that Americans are doing some good things in music.

Alma Gluck then sang the "Spring Song," from "Natomia," with charm and fluency, and with her engaging stage presence easily and quickly won the admiration of her auditors. MacDowell's "To a Wild Rose" and Arthur Nevins' dainty "Butterflies" closed the first part of the program.

After the intermission the orchestra played two selections from "Natomia." Mr. Witherspoon sang "Dearest" (Homer), "The Pauper's Drive" (Homer), "In My Beloved's Eyes" (Chadwick), "Danny Deever" (Damasch), and Miss Gluck contributed "Moonlight" (Hadley), "Little Gray-Blue Dove" (Saar), "From the Land of the Sky-Blue Water" (Cadman), "The Lark Now Leaves His Wat'ry Nest" (Parker), "Will o' the Wisp" (Spross).

The evening's delights were brought to a close with Van der Stucken's brilliant festival march, "Louisiana."

A word of praise must be accorded Hans Morgenstern, the accompanist, who discharged his duties most efficiently.

Cleveland to Unveil Statue of Wagner on Sunday.

A statue of Richard Wagner, presented to the city of Cleveland, Ohio, by the Goethe-Schiller Verein of that city, is to be unveiled Sunday, October 15. The statue, said to be the first one of Wagner erected in this country, is the work of Herman N. Matzen, the Cleveland sculptor.

Randall—My wife plays and sings and recites.
Rogers—Has she any other defects?—Life.

Senta Chlupsa, Child Pianist.

Senta Chlupsa, a child pianist of rare promise, is to play at some private musicales in New York this season. The little Miss Chlupsa's teacher, Elizabeth Gallagher, whose studio is in the Metropolitan Opera House Building, is preparing the youthful pianist to play before a number of clubs in which children have a special interest. The little



Photo by Mishkin Studio, New York.
SENTA CHLUPSA,
Child pianist.

pianist has, of course, a remarkable memory and powers of endurance that are quite extraordinary. Her wise teacher, however, allows her to work under conditions that will in no way hinder the complete development of the child's genius. Naturally, the girl is being well schooled in the classics, and when she plays some of the favorite masters she will undoubtedly show that her musical ability has not been extolled beyond its merits.

OBITUARY

Claudius Serpenthien.

Claudius Serpenthien, composer and cellist, died in San Bernardino (Paraguay) not long ago, aged eighty-five. He was born in Augsburg, Germany, took part in the Revolution of '48, later taught music in Kiel and Hamburg, composed many songs (set to lyrics by Johann Meyer, the Silesian poet) and finally drifted to South America, where he became a successful teacher.

Henry M. Karr.

Henry M. Karr, of 515 Herkimer street, Brooklyn, N. Y., was drowned October 8 while boating on the Delaware River at Easton, Pa. Mr. Karr, who was well known in his home city as a church choir singer with a promising voice, had just joined the Aborn Opera Company that opened at Easton October 9, when the sad fatality occurred.

Lucia Gale Barber.

Lucia Gale Barber, a well known club woman, musician and monologist of Boston, died suddenly at Cedar Rapids, Ia., her former home, October 7. Mrs. Barber was the founder of the Gale Barber Schools of Personal Culture and Correlated Arts in Boston and Washington.

Request for Address.

136 WEST SEVENTY-SEVENTH STREET,
NEW YORK CITY, OCTOBER 8, 1911.

To The Musical Courier:

Would you be kind enough to print the attached letter? To the writer of "Chiaroscuro." Will the composer of the opera "Chiaroscuro," submitted to the Metropolitan Opera Contest, kindly send name and address to the undersigned? The information will be treated absolutely confidential and for no other use than to communicate with him personally.

ALBERT MILDENBERG.

Willis E. Bacheller Reported Dead.

It was reported in New York Monday of this week that Willis E. Bacheller, the tenor and singing teacher, died in Providence, R. I., on Sunday. Mr. Bacheller formerly had a studio in New York and for several summers conducted a summer school of music in Maine.

J O S E P H	CHILSON-OHRMAN	SOPRANO
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LEIPSIK, September 21, 1911.

In alternation with much heavy opera, including a "Rosenkavalier" premiere, the Leipzig city forces gave between September 6 and 20, five of the operas by G. Albert Lortzing (1803-51). There were "Die beiden Schützen" (Leipzig, 1837), "Zar und Zimmermann" (1839), "Der Wildschütz" (1842), "Waffenschmied" (Vienna, 1846), and "Undine" (Hamburg, 1845). This gifted composer was direct contemporary of Donizetti, Auber, Balfe, Glinka, Dargomishky, and the younger Wagner and Verdi. He was engaged as tenor at the Leipzig Opera in 1833. Previous to that, two of his lieder plays had been given on various stages. His first big success was with "Die beiden Schützen." Leipzig only supported "Zar und Zimmermann" after it had been enthusiastically received in Berlin. In 1844 Lortzing became conductor of the Leipzig Opera for a while, but quarreled with the management and led a wandering life for some years. In 1849 he tried the position in Leipzig once more, but quarreled again and went back to Berlin, the city of his birth. There he remained as conductor of the Friedrich-Wilhelm Opera until his death, in 1851. The five of his operas recently given in Leipzig are classic in their position in the comic opera literature. In the wholesome musical means they employ, often in exact counterpart of Mozart, and in the great melodic vitality they possess, there are stored elements that may insure welcome revivals for some generations to come.

Other repertory of the City Opera includes "Rosenkavalier" for September 17 and 22. September 24 and 25 bring "Rheingold" and "Walküre" as the first half of the ensuing "Nibelung" cycle. EUGENE E. SIMPSON.

Birkerod's Western Tour.

Holger Birkerod, the Danish baritone, will leave for the West on October 15, where he will make a tour of twenty-

two concerts, beginning with a Chicago recital, and then singing in the principal cities of Wisconsin, the Dakotas, Minnesota, Iowa and Nebraska. After this tour Mr. Birkerod will go to Kansas City and Denver. Later he goes to the Pacific Coast where a tour of twenty concerts has been arranged for him by his managers, Kuester & Richardson.

William A. Parson, a young Brooklyn pianist, will accompany Mr. Birkerod on the tour and will play solos in some of the concerts.

Dorothea Thullen in Maine.

Dorothea Thullen, the popular young soprano, passed a pleasant and profitable summer in Maine. The accompanying picture shows the singer climbing the wonderful rocks on the beautiful Maine coast. Besides having a de-



DOROTHEA THULLEN ON THE ROCKY MAINE COAST.

lightful vacation Miss Thullen sang at concerts in several cities and resorts and everywhere was greeted with audiences that manifested their delight in her fresh and musical voice.

Heinrich Meyn Recitals.

Manager Hanson is booking recitals by Heinrich Meyn, the programs of which will be characteristic of the Meyn carefulness of plan, presenting standard songs and novelities. A recital of French songs combined with lieder by Brahms is a notable novelty, one which should appeal to musical clubs and educational institutions. Canada is manifesting keen interest in Mr. Meyn and a tour in that country is planned for the season. Mr. Meyn's French and German are as perfect as his English; no singer before the public gives more care to this, the matter of articulation having ever been his specialty.

Marie Stapleton Murray Opens Season.

Marie Stapleton Murray, soprano, was the soloist at the concert given in Carnegie Hall, Pittsburgh, Pa., with the Pittsburgh Male Chorus, Friday evening, October 6. Miss Murray sang the aria "Ritorna Vincitor" from "Aida," and songs by Edward Elgar and Hilton-Turvey. She also sang the incidental solo with the chorus in "Eventide" by Max Meyer-Olbersleben. The soprano was warmly praised by the local press and the public found much to admire in her fine voice and artistic singing. James Stephen Martin was the musical director.

Parlow Is Due on Friday.

Kathleen Parlow, the violinist, accompanied by her mother, is due to arrive in New York Friday of this week on the steamer Cleveland of the Holland-American Line. As stated elsewhere in this issue of THE MUSICAL COURIER the young violinist will open her second tour under the management of Antonia Sawyer, in Toronto, October 18, with the Toronto Symphony Orchestra.

Adele Krüger Engaged by Milwaukee Verein.

Adele Krüger, the dramatic soprano, has been engaged by the Musik Verein of Milwaukee to sing in the performance of Wolf-Ferrari's "Nuovo Vita" this season. Madame Krüger was one of the artists appearing at the recent MacDowell music festival in Peterboro, who was personally complimented by the widow of the celebrated American composer.

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